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ABSTRACT

This teaching guide is the first of three volumes designed to teach Afro-American children street/folk/musical games in the elementary classroom. It is one of the Interdependent Learning Models (ILM) whose overall objective is for teachers to use the cultures of their students as vehicles for teaching academic skills and content. This volume focuses on ten traditional folk and clapping and chanting games. An introduction offers an historical overview of games, the definition of folk and street games, and a rationale for using games in the classroom which explains the effects on learning, attention, self-concept, and physical development, as well as benefits for teachers and schools. The second chapter defines the games as Transactional Instructional Games (TIGs), lists distinguishing features of TIGs, suggests teaching methods, and offers an implementation checklist. The ten games follow: Frog in the Bucket, Stick Out, Bobbing Needle, See Aunt Dinah, Emma You My Darling, Chicken and a Chicken, Skip to the Barbershop, Johnny Cuckoo, Little Jonny Brown, and Riley. For each game background information, lyrics, directions for action/movements and learning objectives relating to academic, physical, and social skills are presented. Line drawings illustrate the actions when necessary. All games are for groups, stress singing and clapping in rhythm, and are non-competitive. A tape cassette, available from ILM, records a group of children with a teacher singing and clapping the songs. (CK)

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A GUIDE TO THE USE OF STREET/FOLK/MUSICAL GAMES IN THE CLASSROOM

VOLUME I

SONG-GAMES

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SP 012 576

INTERDEPENDENT LEARNING MODEL

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PREFACE

While observing children at play in city streets and playgrounds, the late Dr. Lassar Gotkin, the first director of the Interdependent Learning Model (ILM), realized that through their play the children were learning physical skills, social values, and many fundamental academic concepts. Morever, some of the children who had difficulty understanding certain concepts in school apparently were able to learn them easily while playing outside of school. Gotkin reasoned that if young children could readily learn and integrate complex skills through street play and games, the same processes could be used to advantage in the classroom. He employed Mabel Hillery, a professional folk singer and folklorist reared in the rural South, to assist in the use of traditional folk games and chants in ILM classrooms. Mrs. Hillery brought to the Model a large collection of song-games and chants that are a part of the African-American oral and musical tradition. Of equal importance were her competence, enthusiasm, and love for teaching young children. She taught the children traditional games, work songs, and chants that are not usually seen or heard on city streets. The children returned her enthusiasm by learning them quickly and well. In the process they enjoyed themselves and simultaneously learned about the rural South and its people; about Southern history, folkways, and folklore; and about work and cooperation.

In 1973, the three-volume set of Street/Folk/Musical Game Guides was conceived as a way to more firmly establish and expand Mrs. Hillery's work. Through the guides, teachers and parents everywhere can learn to use the games and chants with children. They may also be encouraged to teach games they know and to learn other ones from the children.

A central feature of the ILM is the obligation that teachers use the cultures of their students as vehicles for teaching academic skills and content. These guides, which contain song-games and chants that are played in Afro-American communities, where almost all of the original ILM schools are located, help meet that requirement. The guides contain directions for over forty traditional folk games, clapping and chanting games, and urban street games, preceded by background stories that can be read to or by children. In addition, some of the academic, physical, cultural, and social skills that children learn in playing the games have been identified. In spite of the many games that the guides contain, it is important for teachers who have not used these kinds of activities to think of them as merely prototypes—the starting point for a method that has almost endless educational possibilities. After using the guides, teachers can apply the method to a wide assortment of other games from the diverse cultures of the children they teach and learn from.

The three volumes are the result of the collective efforts of staff and friends of the Interdependent Learning Model. Mabel Hillery, Patricia Simmons Hall, Carolyn Jarvis, Cheryl Bright, Patricia Bland, and Brenda Thomas were responsible for much of the writing and editing. Donald Bennett, Bruce Carlos Luciano, Melissa and Angela Owings, Tamika and Rotunda Berry, Kathy Briggs, Soma Kwaw, and Lisa Murray described and demonstrated some of the street game variations. ILM staff and students in schools in Harlem, New York City, and Atlanta, Georgia, field tested the games. Students in the New York classrooms served as models for some of the illustrations, which were drawn by Nathaniel Pinkney, John Kendrick, Warren May, and Rosalyn Hawthorne. Geraldine Wilson, Director of the Head Start Regional Training Office at New York University, and Carol Edwards, ILM Field Representative, provided valuable editorial counsel. Elinor Bowles, ILM Materials Consultant, prepared the revision of Volume I. Many thanks to them all.

The Street/Folk/Musical Games included in these volumes represent an accumulation of history and culture passed down from generation to generation. Many of the games are known by different names and have countless variations in other countries and in different areas or communities in the United States. The ease with which they are learned and the enjoyment they bring account for their survival over many generations. We hope you enjoy them!

Harold Freeman, Jr.
Director
Interdependent Learning Model

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INTRODUCTION

Learning Through Games

AN HISTORICAL VIEW OF GAMES

Although most adults played games as children, they often are not aware that children still play many of the same games or variations of them. They also probably do not realize that some form of most of these games has been played for centuries. Murals painted inside ancient Egyptian tombs, Grecian statues carved before 300 B.C., and manuscripts written during the days of the Roman Empire portray many games that children play today. Many of these games still contain traces of ancient words, practices, and beliefs.

Throughout time games have served a variety of functions for children of different cultures and different age groups. Some researchers believe that many traditional children's games originally were religious ceremonies and rituals that had great significance and were participated in by large numbers of people. Jump-rope games are thought to have started with the jumping dances and contests once held during planting seasons to promote the growth of the crops. "Jackstones" are a modern form of knucklebones, the metatarsal bones of sheep used in West Asian and European cultures to foretell the future. These are but two of the many similarities between children's games and ancient folk practices. It is also probable that ancient children's games reflected social systems and institutions in much the same way that banking and real estate are reflected in modern games like Monopoly, which help prepare children to participate in today's consumer oriented society in the United States, where the concepts of private property and acquisition are basic values.

The common element found in all play and games is that they permit children to experience, practice, learn, and make errors without serious consequences to themselves. There are, however, other similarities among all of the games that children play: They are natural activities that help children master many of the anxieties and conflicts associated with social and psychological development; they contribute to the development of the children's intellectual and physical competence; they provide a context in which children can organize and integrate individual and group experiences. Equally important, play is a joyful and personally rewarding activity.

WHAT ARE FOLK GAMES, WHAT ARE STREET GAMES?

The origins of most children's folk games and chants are unknown. They have been passed on orally from one generation to another—often over hundreds of years. Although children may learn the games from parents, grandparents, teachers, or even books, more often they are learned from other children, playing independent of adult supervision. Each generation makes up variations of these games and creates new ones, thereby constantly changing and increasing the repertoire of games within any culture.

In rural areas, where there are usually large open spaces that children can use for play, children play folk games little changed from generations ago. In towns and cities, where there is much less play space available, children's outdoor games are called "street games," since the street is the place where city children most often play. Although many of the games—like tag, marbles, or hide-and-seek—are the same no matter where they are played, a street game often will reflect the children's creative interpretation of urban values and accommodation to physical space. "Skelly," for example, is an urban game that is always played on a paved surface. "Jacks" and "dominoes," on the other hand, are played indoors as well as outdoors.

This manual, *Volume I* of *A Guide to the Use of Street/Folk/Musical Games in the Classroom,* contains traditional folk games that have been passed down from generation to generation in southern rural Afro-American communities. The manual has an accompanying audio cassette tape recorded by children that provides the lyrics, melody, and rhythm for each game. In some instances the lyrics on the tape differ slightly from those in the manual. This is a reflection of the many variations that can be applied to one song or chant.

THE RATIONALE FOR USING STREET AND FOLK GAMES IN THE CLASSROOM

Learning through game-playing is not a new concept. A primary responsibility of every society is to educate its children—and throughout history most societies have used play and games as a significant means to achieve this goal.

For years some educators have advocated the use of games to help teach academic skills. In the 1890's Charles Dodgson (better known as Lewis Carroll, author of *Alice in Wonderland*) published a number of books on "mathematical recreations." *Education by Play and Games,* written by G. E. Johnson, was published by Ginn and Company in 1907.

Today there are many books and articles written about the use of instructional games in elementary school classrooms. Within the last few years, moreover, several excellent collections of children's folk and street games have been published. These books provide helpful information

about the history and important features of games. But, unfortunately, they do not generally show the relationships between the games and major curricular areas—like reading or mathematics—in ways that are immediately apparent and useful to teachers. Moreover, traditional folk or street games are not usually classified as instructional games. Thus, some educators and parents may not be aware of the enormous social and academic learning that occurs in folk and street play.

Why should teachers want to use folk or street games that are played outside of school? And why would the games appeal to children in the formal learning environment? The answers are many.

Effects on Learning

Games are children's creative vehicles for learning. Most children will eagerly and spontaneously participate in games solely for the pleasure and excitement they bring. By involving their entire selves in the playing-learning experience, they will absorb the content, learn new skills, and practice old ones. Learning in this way, rather than simply from a book or a blackboard, has clear advantages. It is easier, far more pleasant, and more likely to become a permanent part of the children's behavior.

Effects on Attention

To participate effectively in street or folk games, children must use a great deal of mental and physical energy. They become totally involved. They focus their attention completely on mastering rules and procedures, learning successful strategies, memorizing words, and interacting with materials and the other children. Teachers can use this intense, focussed interest and attention to help children understand complex information and learn a wide range of skills.

Effects on Self-Concept

"Self-concept" is the understanding of who one is, what one believes, how one feels about one's self, and what one's sense of worth is in relation to others. Self-concept in children is the result of their view of themselves and of how significant people in their environment view and respond to them. Extensive research indicates that there is a positive relationship between self-concept and school performance.

An essential element of a *positive* self-concept is a high level of self-confidence. The development of confidence in one's abilities begins very early in life and has its roots in children's early physical activities. Children who have many opportunities to play, and who learn to play well, are more likely to develop confidence. The more skillful they are, the more skillful they will become—in an ever-widening circle of physical, social and cultural behaviors. The knowledge that

one has mastered many new experiences in the past makes a person confident to try something new. Since folk and street games involve integrated physical, mental and social activity, their use in school can further enhance children's self-concept by increasing their self-confidence and self-esteem.

Physical Activity

From birth, children vary greatly in the rate of their physical development and their need for physical activity. Even though these innate differences have been well documented, very little physical activity is permitted in most elementary school classrooms. Some children find it relatively easy to adapt to the physical constraints of the classroom; others, who perhaps have a greater need for motor activity, find this adjustment more difficult. Folk and street games provide opportunities for all children to engage in physical activity while simultaneously developing academic and social skills.

Since many children thoroughly enjoy and are adept at physical activities, games that focus on action/movements can serve as a strong motivation for them to acquire conceptual skills and learn social values. On the other hand, those children who normally shun physical activities can be motivated, by the challenge of learning academic and social concepts, to use their bodies more freely.

Effects on Teachers and Schools

Up to this point we have considered the benefits street/folk games have for children. There are benefits for teachers as well. The most obvious one that Interdependent Learning Model teachers can be assured of is that children in their classrooms will learn more. The children's accomplishments—both in the games and in the transference of game-related information and skills to traditional academic subjects—can foster a deep sense of pride and sharing in the teaching-learning process.

There are other reasons for using street/folk games. The games require little special equipment. Teachers do not need specialized skills or training to teach the games they don't already know. Children can participate equally in the process by teaching their favorite games to the teacher and to their classmates. (The games in this volume are only a small sample of the hundreds of street and folk games that children know and play. Teachers who encourage children to suggest other games will find that many of them can be adapted to classroom use.) When the games children play with their friends and families in the community are included in their classrooms a positive link is forged between the school and the community by letting children know that their life styles are important and respected.

GAMES AND THE INTERDEPENDENT LEARNING MODEL

TRANSACTIONAL INSTRUCTIONAL GAMES (TIGs)

Since 1971 the staff of the ILM has devoted a great deal of effort to developing an approach that would enable teachers to use games easily and successfully as part of the teaching-learning process. To accomplish this end, the ILM staff has developed Transactonal Instructional Games (TIGs)—which include Street/Folk/Musical Games, Conversation Games, and Table Games. As well as teaching and reinforcing academic and physical skills, TIGs also reinforce the social values that are central to the ILM, such as cooperation, equalitarianism, independence, nonpunitive behavior, and respect for individual differences.

Essentially TIGs exhibit all the features that characterize games in general. However, there are four additional features that give them their distinctive character: (1) They are designed specifically to teach academic skills and can be easily adapted to a wide variety of academic content. (2) They are based on the principles of programmed instruction. (3) They facilitate the transfer of control from teacher to children by the process of "teaching-from-within." (4) They are played cooperatively or non-competitively (*never* competitively).

TIGs and Academic Content

TIGs are designed specifically to provide instruction, motivation, and reinforcement for academic content and, unlike most commercially made educational games, can be adapted to a wide range of academic subjects and learning objectives. "Skip to the Barbershop" (p. 48), for example, can be used to teach or reinforce arithmetic, spelling, object identification, or grammar. The academic area or learning objective designated by the teacher will determine what object the children are asked to pick up. If *object identification* is the learning objective, for example, children can be asked to select the *picture* of the items mentioned in the song (e.g., hat, coat, etc.). If *spelling* is the objective, the children can be asked to select the correct *words*. The various academic skills that can be taught or reinforced by the games in this volume are included with each game.

Programmed Instruction

When most people think of programmed instruction, they think of elaborate machines and precoded materials that, for many, symbolize a mechanistic approach to education. However, the

principles that underlie programmed instruction can be adapted to a variety of educational techniques. Put simply, these principles include:

1. *Clear Specification of Objectives*

Both the children and the teacher should have a clear and mutual understanding of what the learner is expected to know or do as a result of the learning activity. When using TIGs, it is not necessary (and perhaps not advisable) to tell children in advance what the learning objective of a particular game is. To do so would, in most cases, diminish the natural, relaxed attitude that children bring to games and that makes games such a viable teaching technique. However, it is appropriate, after the game has been played, to make a statement to the effect that "The game certainly was fun, and it also helped us to recognize certain letters of the alphabet." Another possibility is to ask the children what they thought they learned from the game.

2. *Dividing Each Objective into Sub-Objectives*

Each objective is divided into small steps (sub-objectives) that give the child an opportunity to respond after only a small piece of information has been presented. Sub-objectives ensure that the student is not flooded with more information than he or she is able to absorb.

3. *Sequencing Sub-Objectives in a Logical Order*

Objectives define *what* the learner will know or be able to do. Sequencing specifies *how* the objective will be achieved, i.e., the route the learner will take. Sub-objectives, therefore, must follow a logical order, with each one flowing from and building on the preceding one. In most instances, sub-objectives will increase in complexity as the instruction gets closer to the final objective.

4. *Eliciting the Active Participation of Each Student*

All children are given an opportunity to overtly respond to each step. These responses provide the teacher with direct evidence of the child's mastery of the material and determine whether the child is moved or given more practice. The teacher's responsibility is to develop those teaching techniques that will help each child learn the correct response.

5. *Providing Positive Feedback*

Each child must be informed whether his or her response is correct, partially correct, or completely incorrect. Correct responses rather than errors should be emphasized. However, when a response is incorrect or only partially correct, the reason should be carefully explained to the student. Games, by their very nature, elicit active participation and feedback. The

student immediately knows whether or not his or her response is correct based on the responses of the teacher and/or other students and whether or not he or she is able to move forward in the game.

TIGs, whether Street/Folk/Musical Games, Conversation Games, or Table Games, are designed to incorporate these principles.

Teaching-from-Within

Whether children will find a game enjoyable and educational depends to a large extent on *how* the teacher introduces the game.

Basically there are two approaches that teachers can follow. In one the teacher assumes the role of an *outsider who directs the players* by stating the rules and procedures and instructing the children how to respond at each step. In the second approach, which in the ILM is called "teaching-from-within," the teacher *demonstrates* how the game is played by actively *participating in the game with the children.* Control of the game is transferred from the teacher to the students as soon as they demonstrate that they have learned the rules and procedures.

When introducing new games by teaching-from-within, the following processes are used:

1. The teacher is one of the players.
2. The teacher describes the rules of the game as the play goes on.
3. The teacher encourages the players to verbalize the rules as they play.
4. The teacher verbalizes the problem-solving processes she is using in playing the game.
5. The teacher encourages the children to verbalize their problem-solving processes.
6. The teacher assists the children to improve their answers by reinforcing what is correct and leading them to modify what is incorrect.
7. The teacher intentionally makes mistakes and accepts correction from the children.
8. The teacher asks for help from the children.
9. The children are encouraged to initiate questions when they do not understand.
10. The teacher encourages the children to help each other.
11. The teacher gradually turns the game over to the children.
12. After all the children have mastered the rules of the game, the teacher transfers control to them and they continue to play without supervision.
13. Once the students have demonstrated mastery and are playing the game on their own, the teacher monitors the game periodically to make certain the procedures are being followed correctly.

Cooperation

Successful competition is perhaps the most basic value in our society. As a result, competitive attitudes and behavior dominate almost every sphere of every child's life. Schools, as primary socializing agents, have a reward system (grades, recognition) based almost exclusively on successful competition. Research has shown, however, that competition has negative effects on learning and achievement for most children as well as on interpersonal relations and personal adjustment.

TIGs, which are a central feature of the ILM, are designed to be played cooperatively or non-competitively. They are consistent with an underlying value of the ILM which holds that cooperation is essential to the optimal growth of individuals (and society) and that a cooperative, non-competitive atmosphere is, for most children, the most conducive for learning.

The outstanding characteristics of TIGs, whether cooperative or non-competitive, is that there are no winners or losers. The players, instead of being motivated by the desire to defeat other players, are motivated by the desire for mastery of the game rules, mastery of the content of the game, and the achievement of the game's objective.

The difference between *cooperative* and *non-competitive* TIGs is subtle but significant. In cooperative games the objective can be reached only if the players work together as a unit. In non-competitive games players may make individual contributions to the accomplishment of the game's objective. In both cooperative and non-competitive TIGs the procedures encourage players to help and teach one another and a game is not complete until all players have reached the game's objective. Most of the song-games in this volume would be considered cooperative. However, "Skip to the Barbershop," "Stick Out," "Johnny Cuckoo," and "Little Jonnie Brown" are examples of non-competitive games.

Because most children have been well oriented in competitive ways of thinking and behaving, teachers must take great care to underscore the cooperative and/or non-competitive nature of TIGs. The most crucial factor is that teachers themselves be committed to cooperative values. When introducing TIGs in their classrooms, teachers should explore with their students the meaning and importance of cooperation. The manner and level of the discussion will, of course, depend on the children's age and maturity. However, even pre-school children can easily learn what cooperation means. Through the use of simulations and role playing, both young and older children can be led to an understanding of cooperation and how it differs from competition. They might be asked such leading questions as: What is war? What is a baseball game? Prize fighting? Building a bridge? How does it feel to win? How does it feel to lose? What are examples of things that we cannot

accomplish alone (or that it is easier or more enjoyable to do with someone else)? What is sharing? How does cooperation benefit individuals and society? The goal is to help children recognize the personal and social importance of cooperation.

All TIGs should incorporate the following cooperative processes:

1. Children should help one another find the correct response. However, help should not be offered unless it is requested. (Teachers should inform children that it is permissible to ask for help, but only *after* they have done their best to find the correct response by themselves.)
2. If a player makes an incorrect response, the game should not continue until the correct response is given (by the player at turn, another player, or the teacher).
3. The player who has given an incorrect response should repeat the correct response before the next player takes his or her turn.
4. When appropriate, children should discuss how they arrived at their decisions so that other children can help them assess their perceptions and the suitability of their problem-solving strategies.

Guidelines for TIGs

1. They are designed according to principles of programmed instruction—i.e., to teach or reinforce small units of information in a manner that requires direct participation from all children and that provides immediate feedback regarding the correctness of a response.
2. They are designed to be played cooperatively or non-competitively—never competitively. There are no "winners" or "losers."
3. They can be adapted to teach or reinforce a wide range of academic content.
4. They facilitate the transfer of control from teacher to children by the process of "teaching-from-within."
5. They can be played by a group of individuals at different levels of competence.
6. They encourage peer teaching.
7. They encourage communication and verbalization.
8. They encourage autonomous, independent behavior and are designed to be played without the supervision of teachers.
9. A game is not concluded until all players have reached the game's objective.

USING GAMES SUCCESSFULLY IN THE CLASSROOM

1. In order to use games successfully a teacher must believe that learning can be enjoyable. This statement may sound strange, but work and play are often considered to be opposite and

incompatible. Work is always serious; play is fun. Learning is considered work; games are supposed to be play. This type of reasoning leads to the conclusion that children cannot learn through games because they have too much fun. However, there is absolutely no objective reason why children should not enjoy themselves while at the same time developing their academic skills (just as there is no reason that adults cannot enjoy themselves while working). But it is crucial that the teacher really believe this, since it is the teacher who sets the tone and atmosphere in the classroom.

2. Games should be a routine feature of the academic program. They are most effective when they are treated as part of on-going classroom instruction and when they are used to meet specific instructional objectives.
3. Each game should be analyzed carefully to determine the skills and behaviors it teaches or reinforces. In this manual the skills and behaviors reinforced by playing each game have been identified for teachers. Games can be used to help children learn new skills or to strengthen or clarify concepts which have already been presented in other ways.
4. Children should be helped to see the relationship between the concepts and skills in a game and the same concepts and skills used in other areas. Some children will, without assistance, easily transfer the concepts and skills they use while playing games to other situations; others will not. Teachers must carefully plan follow-up activities which will provide opportunities for the children to practice the desired behaviors.
5. The rules, words or movements for a game can be modified so that they better fit a particular situation. Involve the children in this process. If a teacher, parent, or the children know other ways of playing games, the variations should be used. Although the basic elements of these games have survived over many years, they have not remained exactly the same. Rather, they have been changed to meet the needs and interests of the children who create and play them.
6. Games can be used for both motivation and reinforcement. As a motivational tool they can arouse the children's interest in the meaning of the lyrics, in the historical and anecdotal background, and in the conceptual content of the game. As a reinforcement tool they strengthen and clarify concepts already presented in more traditional academic ways. Games function as both incentives and rewards for learning; and because they are fun, they help make learning a pleasurable experience. Before a game is used, it should be analyzed to determine whether it will be used primarily as a motivator, as a reinforcer, or both.

HOW TO TEACH SONG-GAMES AND CHANTS

Experience has shown that children learn a song-game or chant well when the following basic sequence is used:

1. *Seat the Children Until It Is Time to Teach Them the Action/Movements.*

2. *Read the Story Accompanying the Song-Game or Chant to the Children and Discuss All Unfamiliar Concepts and Vocabulary.* These stories can be used as an important foundation for a rich cultural experience for the children. Traditional song-games and chants, from cultures and countries throughout the world, have survived many generations. Many of them are played by children in the United States, but the original lyrics and action/movements have been forgotten or modified over the years. Since traditional lyrics are included for many of the song-games in this manual, many of them will contain words and ideas that are new to the children.

3. *Teach the Words of the Song or Chant. (The Teacher Must Know the Words Before She Attempts to Teach Them to the Children.)* First, the Teacher should say each line of each verse and have the children repeat it after her. Second, the teacher and the children should say the words in unison. Third, everyone should repeat the words together until they are familiar with them.

4. *Teach the Melody and the Rhythm.* The teacher can first sing or chant for the children or can play the tape recording that accompanies this guide. The children can then sing or chant along with her or the tape recording until they have mastered the song or chant. Once the children have learned the melody and rhythm, the tape recording should no longer be used.

5. *Teach the Children the Action/Movements of the Song-Game or Chant.* The tape recorder should remain off so that everyone's attention is on the action/movements rather than on the words. (Instructions for the action/movements are included in this volume.)

6. *Other Hints.* Once the basic game is learned, the teacher should use her own creativity (or the children's) to change the words to fit a particular situation. One easy way is to substitute names of children, places, or things.

NO MUSICAL BACKGROUND NEEDED

No training or musical instruments are needed to sing and play the song-games and chants. The piano or portable folk instruments such as the guitar, banjo or autoharp should not be used for accompaniment. A mother has no musical instruments when she creates songs to calm her crying baby. At times she sings to the baby. Other times she moves rhythmically with the baby on her shoulder or in her arms until the baby relaxes. As the baby grows older he or she imitates the mother and other adults singing and chanting and moving to music. No music is written down and no instruments are played. The human voice is flexible and can produce a multitude of different sounds. When the teacher and children are playing the games, their hands, feet and bodies become

the musical instruments. The human body serves as a drum when different parts (e.g., ankles, thighs, wrists, arms and chest) are slapped, beat or tapped. Added sounds are created by stomping or shuffling the feet, altering the rhythm of the feet from time to time, and clapping the hands in various rhythmic patterns.

COLLECTING GAMES AND CHANTS

Teachers are urged to build a repertoire of games and chants that can be adapted to the classroom setting. A collection can be acquired in various ways:

1. A child can teach the class a game or chant that he or she enjoys playing.
2. Parents can be invited to teach the children games they enjoyed playing as children.
3. As a special project, children can interview elderly people in their families and neighborhood to learn games and chants they remember from their childhood.
4. Workshops can be held for parents and teachers in which they teach each other games and chants.
5. Teaching teams can "brainstorm" to see how many games and chants they can remember.

Teachers should always examine new games and chants to determine their suitability and to identify the academic, social, and physical skills involved before using them as teaching tools. The origins of the games and chants collected by the children and teaching teams can be an exciting area for research.

ANALYZING SONG-GAMES AND CHANTS

An important part of a teacher's work in relation to Street/Folk/Musical Games is to analyze the lyrics, the action/movements, and the historical and anecdotal background to determine how they can be used to motivate children and teach or reinforce academic and physical skills and positive social values. What is the relationship between the lyrics and the movements? Which large muscles are used? Which small muscles? Are there any new words? Are the meanings of the words different from the way they are normally used by the children? How are numbers used? What objects are referred to or used? What social values are suggested or encouraged? To what extent does the game integrate various conceptual, physical, and social skills? What can be learned from the game about the history and culture of the children? Does the game reinforce a positive self-concept? Such questions should become routine for teachers when they analyze new song-games and chants.

Here is an example that illustrates how a teacher might use a song-game in the classroom.

Skip to the Barber Shop

Skip, skip to the barbershop.
Skip to the barbershop.
I left my hat at the barbershop
And three sticks of candy.
One for you and one for me
and one for Sister Sally.

The action/movements of this song-game can be used to teach skipping and clapping to rhythm (which requires balance and large muscle coordination). The lyrics can be used to teach counting and identification of objects. "Skip to the Barber Shop" has five verses. In the last four, the words "coat," "dog," "books," and "ball" are substituted for the word "hat" in the third line of the first verse. The children can be asked to identify pictures or illustrations of the objects mentioned in the lyrics. The pictures can be placed on chairs or on the blackboard, and the child whose turn it is can be asked to select the correct picture. The teacher might then ask: "How many pieces of candy are there?" After the children have given the correct answer, the child at turn can point to him or herself and two other children, designating, "one for me," "one for you," and "one for Sister Sally." ("Brother Billy" can be substituted for Sister Sally when the third child is a boy.) This process will reinforce counting skills and an understanding of the pronouns "you" and "me".

In addition, the concept of sharing, which the song-game illustrates, should be discussed (as well as the importance of memory and remembering).

The following example illustrates how a teacher might use a chant in the classroom.

Who is the Greatest?

Who is the greatest?
We are the greatest.
Are you sure?
Yeah.
Now let's get the rhythm of the hands.
Now you've got the rhythm of the hands.
Now let's get the rhythm of the feet.
Now you've got the rhythm of the feet.

(As a variation, older children can substitute the names of outstanding persons for the pronoun "We" in the second line. For example: "Who is the greatest? Harriet Tubman is the greatest." With younger children, individual children's names may be substituted.)

The lyrics can be used to teach identification of body parts, to emphasize the contributions of outstanding persons in the children's history and community, and to reinforce positive self-concepts. The background story accompanying the chant can serve as an introduction to African culture and history. The action/movements can provide practice in physical coordination between eyes, hands, and feet. They also can be used to introduce or reinforce the *concept* of rhythm. With very young children, the teacher can simply demonstrate and have the children practice a variety of musical rhythms. With older children, the teacher might want to lead a discussion on how rhythm is a part of nature (e.g., the seasons, the sound of rain) and of much that we do (e.g., dancing, walking, playing games—even talking).

TEACHER'S CHECKLIST FOR USING A GAME AS A TEACHING TOOL

The checklist below can serve as a guide for determining when you are prepared to use a game or chant as a teaching tool. Answer the following questions before using any game or chant.

1. Do you intend to use this game or chant to motivate or to reinforce?
2. What basic skills are required for the children to learn this game or chant?
3. What should the children know or be able to do after they learn this game or chant?
4. Can you teach the action/movements for a song-game or chant to your children without having to read directly from the guide?
5. Can you demonstrate how a step is done if necessary?
6. Do you know the rhythm of the song-game/chant without having to play the cassette tape?
7. Do you have the necessary materials and space to do this song or chant?
8. Can you tell the background story for this song-game or chant to your children?

After using the song-game or chant with your children, ask yourself the following questions:

1. Did all of the children accomplish the specified learnings?
2. Can the children chant or sing the words without the tape?
3. Can they play the game without your assistance?
4. Can they tell the background story of the game or chant?
5. What do you plan to do as follow-up to the game or chant?

The following "Implementation Checklist" is for use by teachers, trainers, and supervisors to determine whether Street Folk/Musical games are being implemented appropriately as part of on-going classroom instruction.

STREET/FOLK/MUSICAL GAMES
IMPLEMENTATION CHECKLIST *

	YES	NO
1. Children *play* Street/Folk/Musical games at least twice a week.		
2. Children *learn* or *review* a different Street/Folk/Musical game at least once every six weeks for grades K and 1, and every three weeks for grades 2 through 6		
3. Teaching team members follow the proper steps when *preparing* to play a Street/Folk/Musical game for the first time.		
4. Teaching team members follow the proper order of presentation when *playing* a Street/Folk/Musical game for the first time.		
5. Body movements always accompany folk and musical games.		
6. If the original movements are modified, the *new* ones are appropriate for the game.		
7. Game lyrics are sometimes modified to make them more relevant to specific learning objectives.		
8. Street/Folk/Musical games are used to *introduce* learning objectives (i.e., as a motivational tool).		
9. Street/Folk/Musical games are used to *reinforce* learning objectives.		
10. The background stories in the Street/Folk/Musical games manuals are used to *supplement* other academic activities, e.g., spelling, vocabulary, history.		
11. The background stories in the Street/Folk/Musical games manuals are used to expand the children's knowledge about their culture. Teaching team members use Street/Folk/Musical games to point out various ethnic customs, history, etc., to the children.		
12. Teaching team members use Street/Folk/Musical games to help children take pride in their ethnic heritage and to form a positive self-concept.		
13. Games played in the community are used in the classroom.		
14. Children teach games they play outside of school.		
15. Teaching team members help children collect games from parents, grandparents, and community residents that may be used in the classroom.		
16. Street/Folk/Musical games are played *cooperatively* or non-competitively—never compedtitively.		

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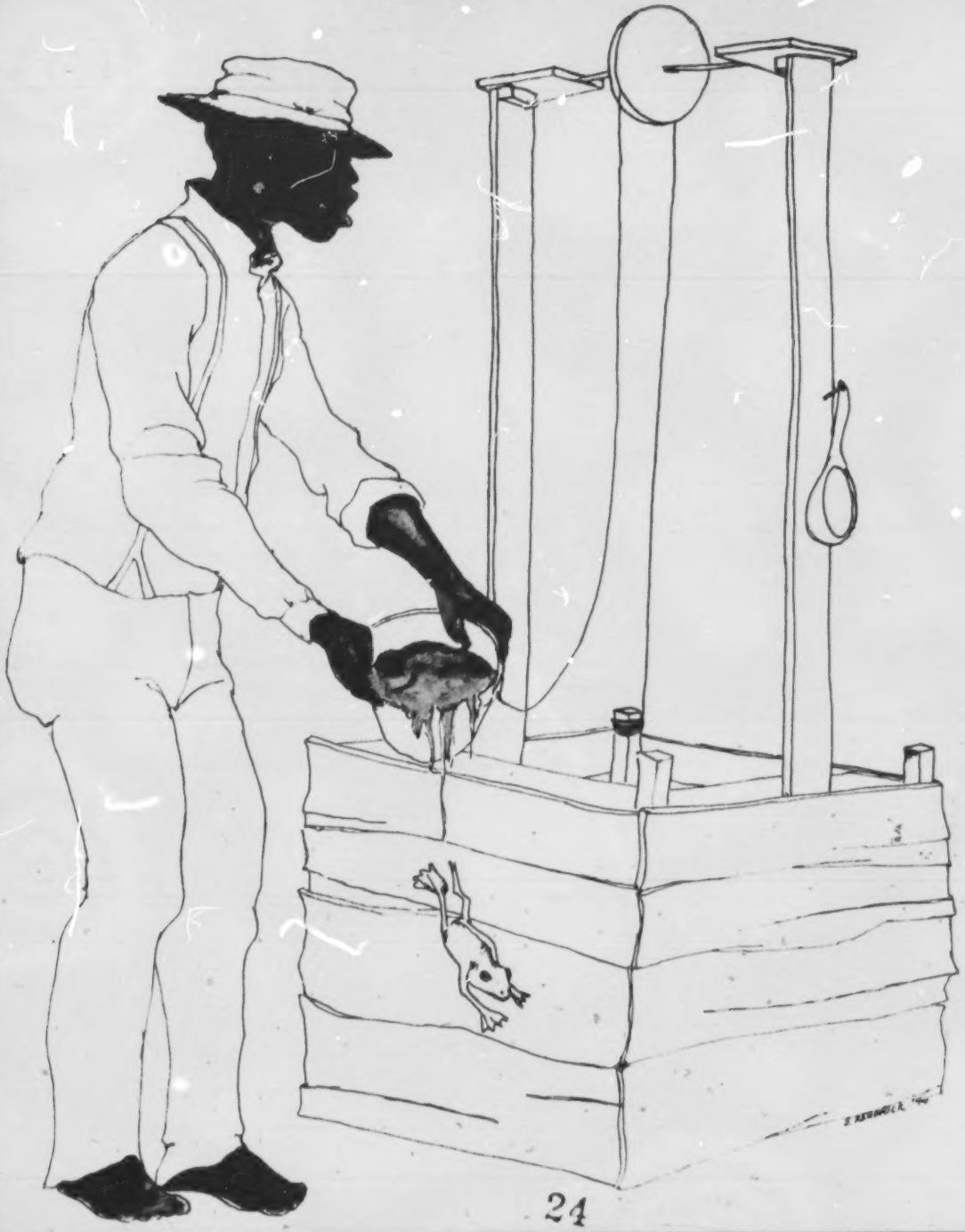

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FROG IN THE BUCKET

Nowadays a man can turn on a faucet and get water or press a button and get a drink of water from a fountain. Years ago getting water was not so simple. "Frog in the Bucket" refers to the work that the field workers had to do just to get a drink of cold water.

If a worker were out in the field, no matter how hot the sun was or how dry his mouth became, he could not just stop working and get a drink of water without first getting permission from the overseer or driver, his boss. Whether the well was three feet from the field or one mile from it, he had to ask the boss if he could get a drink of water. Often the well was a long way from where he was working. If the boss did allow him to get some water, he had to walk to the well, let the bucket down in it, and draw the filled bucket up. He still could not drink the water because many times there were frogs in the bucket of water. If there were frogs in the bucket, they'd have to be gotten out. Often in getting the frogs out of the water, all of the water spilled out of the bucket. When this happened, the bucket would have to be let down into the well again, drawn up, and checked for frogs again. If there were more frogs in the bucket, they'd have to be gotten out too, hopefully before all the water spilled. Provided there was water left in the bucket after the frogs were all out, it would have to be checked to see whether the water was clear. Sometimes rain water seeped down the inside walls of the well and washed dirt into the water, causing it to turn muddy. If the water were muddy the worker had to let it set for a while until all of the mud settled to the bottom. Because he couldn't be away from the field too long, he would usually just take the gourd, hanging on a nail on the wooden frame of the well, dip it into the muddy water, and take a cool drink to quench his thirst.

There are several versions of "Frog in the Bucket." One was played in Massachusetts and is said to be originally from England. It is called "Draw A Pail of Water." The words are:

Draw a pail of water
For my lady's daughter.
Give her a ring and a
silver pin,
And pay for my lady's
pop under.

Even though the words are different from the version in this volume, the game is played the same way. It is said that long ago people in England believed that spirits lived in the wells. Perhaps the action/movements were part of a well worshipping ceremony which has remained relatively unchanged through the years. People in the South also had beliefs about the well. The most popular belief was that when someone died, his spirit would get thirsty, wander to the well looking for water, and fall in.

FROG IN THE BUCKET

LYRICS

(1)

1 DRAW ME A BUCKET OF WATER
2 FOR MY OLDEST DAUGHTER.
3 WE GOT NONE IN THE BUCKET.
4 WE'RE ALL OUT THE BUCKET.
5 YOU GO UNDER, SISTER SALLY.

(2)

1 DRAW ME A BUCKET OF WATER
2 FOR MY OLDEST DAUGHTER.
3 WE GOT ONE IN THE BUCKET
4 AND THREE OUT THE BUCKET.
5 YOU GO UNDER, SISTER SALLY.

(3)

1 DRAW ME A BUCKET OF WATER
2 FOR MY OLDEST DAUGHTER.
3 WE GOT TWO IN THE BUCKET
4 AND TWO OUT THE BUCKET.
5 YOU GO UNDER, SISTER SALLY.

(4)

1 DRAW ME A BUCKET OF WATER
2 FOR MY OLDEST DAUGHTER.
3 WE GOT THREE IN THE BUCKET
4 AND ONE OUT THE BUCKET.
5 YOU GO UNDER, SISTER SALLY.

(5)

1 DRAW ME A BUCKET OF WATER
2 FOR MY OLDEST DAUGHTER.
3 WE'RE ALL IN THE BUCKET.
4 WE GOT NONE OUT THE BUCKET.
5 YOU STAY HERE, SISTER SALLY.

(6)

1 FROGS IN THE BUCKET AND I CAN'T GET THEM OUT.
2 FROGS IN THE BUCKET AND I CAN'T GET THEM OUT.
3 OH LOOSE THEM FROGS AND LET THEM GO.
4 LOOSE THEM FROGS AND LET THEM GO.
5 LOOSE THEM FROGGIES AND YOU LET THEM GO.

NOTE: All verses except the last are sung slowly. The last verse is sung fast.

FROG IN THE BUCKET

ACTION/MOVEMENTS

Four children form a square. Each child holds hands with the opposite partner. (See illustration 1) Players A and B's arms are over players C and D's arms. They hold hands throughout the song until line 4 of verse 6, "Oh, loose them frogs and let them go," is sung. At this point everyone drops hands.

The players sway backward and forward in a see-sawing motion while singing lines 1-4 of the first verse. While singing line 5, player D ducks under the arch formed by the right arm of player A and the left arm of player B. All players continue to hold hands and sway. (See illustration 2)

In line 5 of the second verse when "You go under, Sister Sally" is sung, player C ducks under the arch made by the left arm of player A and the right arm of player B.

When "You go under..." is sung in the third verse player A ducks under the arch made by the left arm of player D and the right arm of player C.

In line 5 of the fourth verse player B ducks under the arch formed by the left arm of player C and the right arm of player D.

In the sixth verse, while keeping the same arm formation, the players jump on both feet while going around in a circle. At line 4 the players quickly drop hands, kick, slide and jump on alternating feet, and clap hands. The circle is widened by moving backward.

ILLUSTRATION 1

ILLUSTRATION 2

FROG IN THE BUCKET

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Saying the names of numerals
- Number meaning
- Counting
- Addition/subtraction.
- Spatial positions—over/under, in/out

PHYSICAL SKILLS

- Balance
- Performing actions in a specific order
- Coordinated arm/foot movements
- Alternating jumping and kicking

SOCIAL SKILLS

- Cooperative small group movements
- Taking turns
- Movement in unison

STICK OUT

During my work with children through the years, I have always paid attention to how they react to song games. Sometimes I have had to think of different ways of getting the attention of the youngest children. One of these ways came as a result of observing how babies learn.

Perhaps you've noticed that when babies are two or three months old or even younger they begin waving their hands as if conducting an orchestra and kicking their feet while in the crib or on the floor. As they get older, they realize that they can control the movements of their hands and feet. Some parents take the baby's hands and count their fingers using nonsense sayings such as:

This little finger is Icky.
The second little finger is Jicky.
The third little finger is Jane.
The fourth little finger is Maude.

Then they hold their feet and lift each toe and say, "This little piggy went to market, this little piggy stayed home," and on and on. The baby then becomes interested in trying to count his fingers and toes. When he is lying down he tries to put his toes in his mouth. He may become a little frustrated when he discovers that he can only get his big toe in his mouth—that all of his toes will not get in his mouth at the same time. He then seems to wonder why he can't get all five of his toes in his mouth since he could get all of his fingers in his mouth. These observations prompted me to write "Stick Out."

Some children come to school knowing that they have two hands and two feet. They also know that each hand has five fingers and each foot has five toes; but some do not. This song game is a good way of getting those children who do not know how to count to learn counting.

STICK OUT

LYRICS

1

HOW MANY FINGERS DO YOU HAVE
ON YOUR LITTLE RIGHT HAND?
HOW MANY FINGERS DO YOU HAVE
ON YOUR LITTLE RIGHT HAND?
WE WILL COUNT THEM ONE BY ONE,
AND DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

2

STICK OUT YOUR LITTLE RIGHT HAND,
AND YOU WAVE IT UP AND DOWN,
AND YOU WAVE IT UP AND DOWN.
WE WILL DANCE, DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

Sing numbers and point as fingers are counted one by one on the right hand.

3

STICK OUT YOUR LITTLE RIGHT FOOT,
AND YOU WAVE IT UP AND DOWN,
AND YOU WAVE IT UP AND DOWN.
WE WILL DANCE, DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

4

HOW MANY TOES DO YOU HAVE
ON YOUR LITTLE RIGHT FOOT?
HOW MANY TOES DO YOU HAVE
ON YOUR LITTLE RIGHT FOOT?
WE WILL COUNT THEM ONE BY ONE,
AND DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

Sing numbers and point as toes are counted on the right foot.

5

HOW MANY FINGERS DO YOU HAVE
ON YOUR LITTLE LEFT HAND?
HOW MANY FINGERS DO YOU HAVE
ON YOUR LITTLE LEFT HAND?
WE WILL COUNT THEM ONE BY ONE,
AND DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

6

STICK OUT YOUR LITTLE LEFT HAND,
AND YOU WAVE IT UP AND DOWN,
AND YOU WAVE IT UP AND DOWN.
WE WILL DANCE, DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

Sing numbers and point as fingers are counted on left hand.

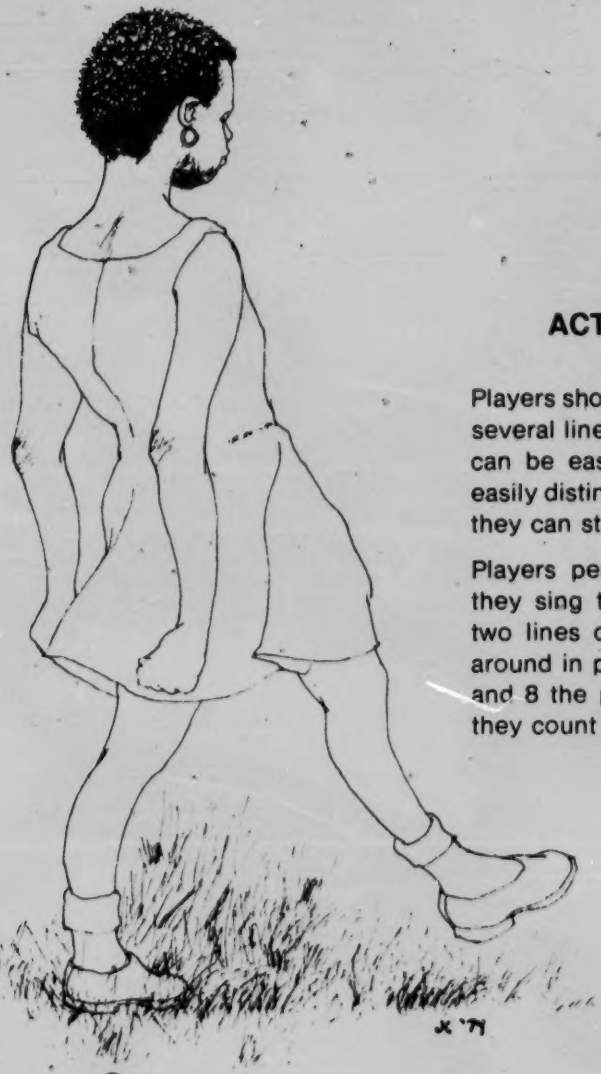
7

STICK OUT YOUR LITTLE LEFT FOOT,
AND YOU WAVE IT UP AND DOWN,
AND YOU WAVE IT UP AND DOWN.
WE WILL DANCE, DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

8

HOW MANY TOES DO YOU HAVE
ON YOUR LITTLE LEFT FOOT?
HOW MANY TOES DO YOU HAVE
ON YOUR LITTLE LEFT FOOT?
WE WILL COUNT THEM ONE BY ONE.
AND DANCE ROUND AND ROUND.
OH WE WILL DANCE, DANCE ROUND AND ROUND.

Sing numbers and point as toes are counted on the left foot.

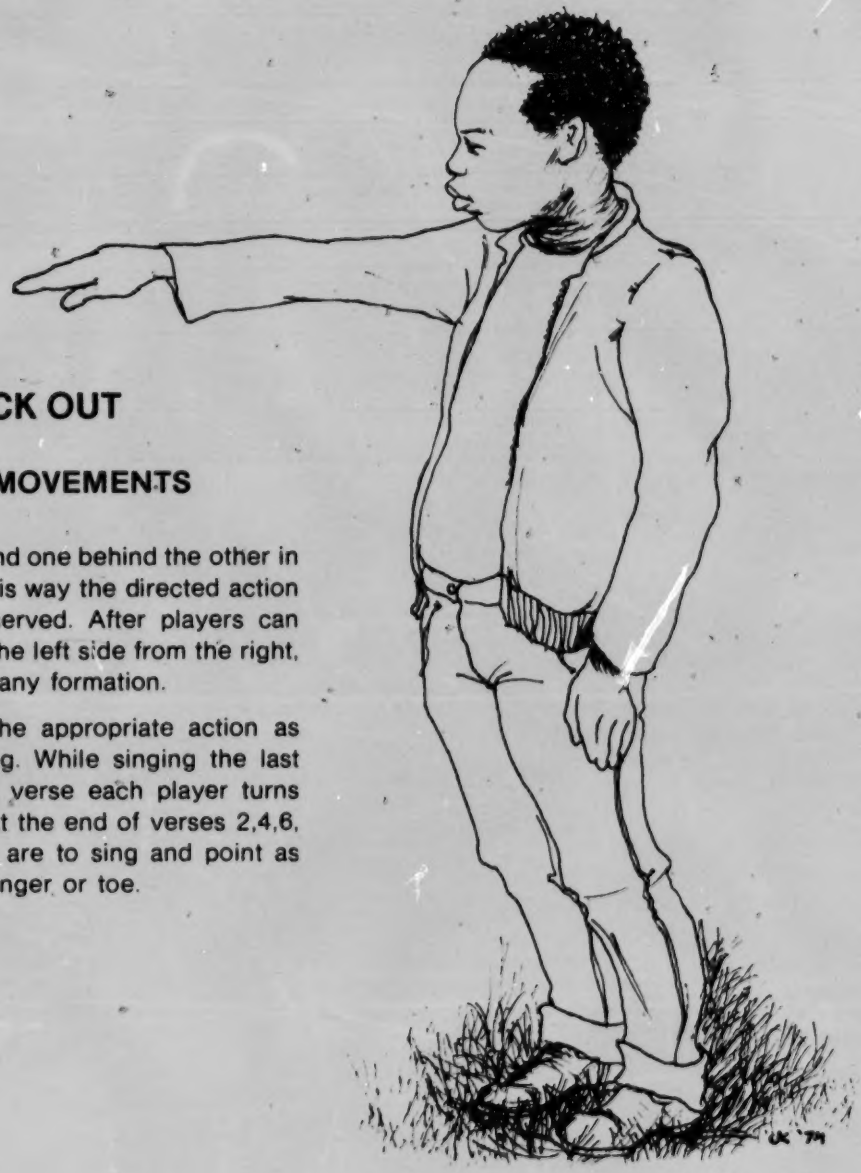


STICK OUT

ACTION/MOVEMENTS

Players should stand one behind the other in several lines. In this way the directed action can be easily observed. After players can easily distinguish the left side from the right, they can stand in any formation.

Players perform the appropriate action as they sing the song. While singing the last two lines of each verse each player turns around in place. At the end of verses 2,4,6, and 8 the players are to sing and point as they count each finger or toe.



STICK OUT

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Saying the names of numerals
- Number meaning
- Counting
- Following directions
- Identification of right hand/left hand, right foot/left foot

PHYSICAL SKILLS

- Small motor coordination
- Balancing on one foot
- Changing movement with tempo of song
- Coordination of hand/foot movement

BOBBING NEEDLE

Long ago in the country a needle was a very necessary and valuable item in a household. If a woman didn't have a needle in her house, it was said that she was a mighty poor housekeeper. Needles were used not only to make and repair clothes, but also to mend shoes, to sew fertilizer sacks together for cotton spreads, and to make bed coverings.

Since the general store was a day's journey from most families' homes, a truck would come around once a week carrying almost every item that could be bought in the store. This truck was called a "roll-a-store." When the roll-a-store came around a woman could buy one pack of needles for six cents. These needles would have to last her for a number of years, because six cents was not easy to come by. Sometimes, if a woman did not have the money to buy what she needed, she would have to use eggs or butter as money.

Quilts were made regularly in the winter because they were the main coverings for the bed. I remember when my grandmother had so many quilts on my bed in the winter that I had to sit up to turn over. Quilting was a necessary and enjoyable task in the lives of families. Women used to walk ten or fifteen miles to help someone else quilt. They would take the children with them. Sometimes the men would go along, but many times they would meet in the woods to go hunting and return to walk the women and children home. While the men were out hunting, the women would sit for hours at the quilting frame.

There were three steps a woman had to take before she could invite other women to her house to help her quilt. First, she had to make the quilt top. The quilt top was made by sewing together small scraps of fabrics that had been left over from making dresses, shirts, pants and underskirts (slips) and from old clothes that were too ragged to be patched again. The second step was to make the lining or the back. The lining was made by sewing together four large, white fertilizer sacks. The lining or the back was then placed on the floor or the bed, and the padding was placed on it. The padding consisted of old clothes and cotton or pieces of worn out quilts. Finally, with the lining on the floor and the padding on the lining, the quilt top was placed on the padding.

The three pieces were tacked together to make one piece and then whipped onto the quilting frame.

The quilt was then ready to be sewn by the group. When the other women arrived, they would sit at the quilting frame with their spit cups by their sides (spit cups were used by the women who dipped snuff) and begin making rows of tiny stitches while chatting. The children, in the meantime, would be parching corn and baking sweet potatoes in the ashes of a fire, singing, playing games, and sewing little dresses for the wooden dolls that their Daddies had carved for them. After the women had been making tiny stitches for so long, their eyes would begin to get tired. The children would then thread the needles for them. Threading needles had to be done frequently because the thread could not be so long that it would tangle while the tiny stitching was being done.

As the night wore on, the children would fall asleep on pallets in an adjoining room. When the men returned from hunting the women would end their quilting for that night. They would join the men in eating the corn and sweet potatoes that the children had parched and baked, telling jokes, singing and dancing. After a while, the women would wake up the children and everybody would say good night until they all met again on another night to complete the quilting.

BOBBING NEEDLE

LYRICS

1 BOBBING NEEDLE IS A RUNNING
2 KEEP A RUNNING BOBBING NEEDLE
3 YOU BETTER CATCH THAT NEEDLE
4 THAT'S MY MAMA'S NEEDLE
5 YOU ARE SUCH A PRETTY LITTLE NEEDLE
6 IT'S A GOLD-EYED NEEDLE
7 MY MAMA NEEDS HER NEEDLE
8 KEEP A RUNNING BOBBING NEEDLE
9 DON'T LET HIM CATCH YOU, BOBBING NEEDLE
10 YOU ARE GOING TO GET A WHIPPING
11 IF YOU DON'T FIND THAT NEEDLE

New verses should be improvised, e.g., "That's my aunt's needle. . .My aunt needs her needle. . ."

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BOBBING NEEDLE

ACTION/MOVEMENTS.

Players stand in a close circle with hands behind their backs and fingers tightly curled. One player stands in the center. Several children outside of the circle clap or pat out the beat of the song. The bobbing needle is a small piece of crayon or a small ball. It is passed from hand to hand around the circle.

The center player tries to find who has the bobbing needle by reaching around the waist of each player into his hands. Whoever is caught with the bobbing needle replaces the player in the center of the circle.

The song is sung as long as the game is played. More than one circle can go on at the same time.

11

12

BOBBING NEEDLE

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Creativity-improvisation of new verses
- Creative description
- Use of personification, i.e., personal qualities attributed to an inanimate object—the needle

PHYSICAL SKILLS

- Small motor coordination
- Sensitivity to touch
- Attentiveness to facial expression and small shoulder movements

SOCIAL SKILLS

- Group cooperation
- Rhythmic support program supplied by players outside the game
- Changes in role (determined by skill and chance)

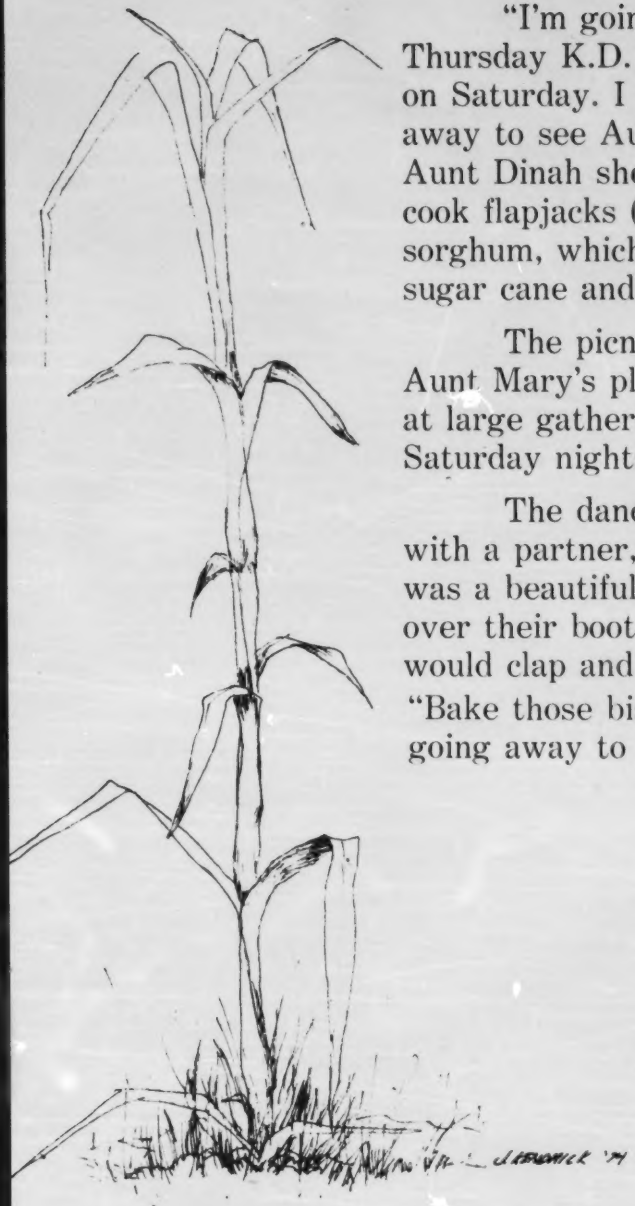
SEE AUNT DINAH

Aunt Dinah lived in Coweata County. She became famous because she could cook the best biscuits in the county and her cornbread would melt in your mouth. Everyone liked going to her house because they knew they could always eat a good meal there. The preacher always said that Aunt Dinah made the best fried chicken that he ever sank his teeth into.

It was a special day when the preacher came to dinner at Aunt Dinah's house after Sunday church services. On this day there would always be fried chicken to eat. The children ate after the grownups. Since the preacher was always served the "best" parts of the chicken and the other adults ate the rest, the only parts that were left for the children to eat were necks, wings, feet, livers, and gizzards; but that was fried chicken just the same and they enjoyed it.

Although I didn't know Aunt Dinah, when I was a little girl I had an aunt just like her. Her name was Aunt Mary. There was something about Aunt Mary's cooking that seemed to make the food taste better than the food we had at home. We could have the same food for dinner at my house that Aunt Mary had for dinner at her house, but her dinner would always taste better than ours.

The best time to go to Aunt Mary's house was in August during the time she was waiting to harvest her crop or at Christmas time. Then she had more time to cook. I remember one August I was at Aunt Mary's house around noon. She had cooked a big pot of black-eyed peas. I ate black-eyed peas, biscuits, and drank buttermilk. My cousin, K.D., was at the table; he would fill my plate everytime it got empty. I ate and drank so much that my stomach looked like a big watermelon. I went out on the porch and lay in the sun. Then those black-eyed peas and biscuits and buttermilk started swelling up in my stomach. K.D. had to roll me around on the porch and walk me around in the yard before I got some relief. That incident didn't mean that I would never eat at Aunt Mary's house again, but it did teach me a lesson. My eyes never got bigger than my stomach again.



"I'm going away to see Aunt Dinah; I'm going away to see my love." One Thursday K.D. came to get me to take me to Aunt Mary's house for a picnic to be held on Saturday. I had been excited that whole week and was busy getting ready to go away to see Aunt Mary—going away to see my love. I really loved Aunt Mary. Like Aunt Dinah she could bake biscuits nice and brown. In the mornings, Aunt Mary would cook flapjacks (pancakes) and serve them with homemade syrup. My favorite syrup was sorghum, which was made from sorghum cane. Sorghum cane looks like a cross between sugar cane and corn, but is taller and thinner than either of them.

The picnic began at noon on Saturday. All the family and neighbors gathered at Aunt Mary's place to eat, sing, dance, and play. A favorite dance that people enjoyed at large gatherings, such as picnics and Saturday Night Fish Fries (parties held on Saturday nights where fish sandwiches were sold), was called a long-way set.

The dances were called long-way sets because, with fifty people or more, each with a partner, there was a long way to dance from one end of the line to the other. It was a beautiful sight to see the women in their long full dresses, pulling the skirts up over their boot tops, prancing and being swung around by their partners. Everybody would clap and stomp their feet as a lead singer would call out in a syncopated rhythm, "Bake those biscuits, bake them brown." Then the whole crowd would respond, "I'm going away to see Aunt Dinah."

15

16

SEE AUNT DINAH

ACTION/MOVEMENTS

An equal number of boys and girls stand side by side in two parallel lines facing each other. The girls stand on one side and the boys on the other. (See illustration) There should be approximately 4 ft. between the rows.

Before the song begins everybody establishes the beat by clapping their hands and stomping their feet. Boy A skips behind the boys' line to the opposite end of the line. Girl A skips behind the girls' line to the other end of the line. (See illustration) Boy A and Girl A skip to the center, lock arms, and swing around three times. They then unlock arms and skip back to their original places. Boy B and Girl B do the same as Boy A and Girl A. This pattern continues until everyone has had a turn to swing around in the center.

The song is repeated as long as desired by the players.

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18

SEE AUNT DINAH

LYRICS

Note: All children can sing the lead part if desired.

EVERYBODY: I'M GOING AWAY TO SEE AUNT DINAH.
I'M GOING AWAY TO SEE MY LOVE.

LEAD: BAKE THEM BISCUITS AND BAKE THEM BROWN.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: TURN THEM FLAPJACKS ROUND AND ROUND.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

LEAD: PREACHER COME TO MAMA'S HOUSE.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: SAT THERE AND ATE TIL HIS TONGUE FELL OUT.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

LEAD: WAY DOWN YONDER IN THE OLD CORNFIELD.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: BLACK SNAKE POPPED ME ON MY HEEL.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

LEAD: I POPPED MY WHIP AND I RUN MY BEST.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: RUN MY HEAD IN A HORNET'S NEST.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

LEAD: ONE OF THESE DAYS AND IT WON'T BE LONG.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: LOOK FOR ME AND I'LL BE GONE.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

LEAD: I KNOW SOMETHING THAT I AINT GOING TO TELL.
CHORUS: I'M GOING AWAY TO SEE AUNT DINAH.
LEAD: I'M GOING AWAY IN A COCONUT SHELL.
CHORUS: I'M GOING AWAY TO SEE MY LOVE.

EVERYBODY: I'M GOING AWAY TO SEE AUNT DINAH.
I'M GOING AWAY TO SEE MY LOVE.

SEE AUNT DINAH

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Rhyming
- Two part singing
- Use of nonsense verses

PHYSICAL SKILLS

- Alternation of hand/foot movements
- Changing path and speed of movement
- Combining large motor movements (skipping and swinging)
- Skipping
- Changing spatial relationships

SOCIAL SKILLS

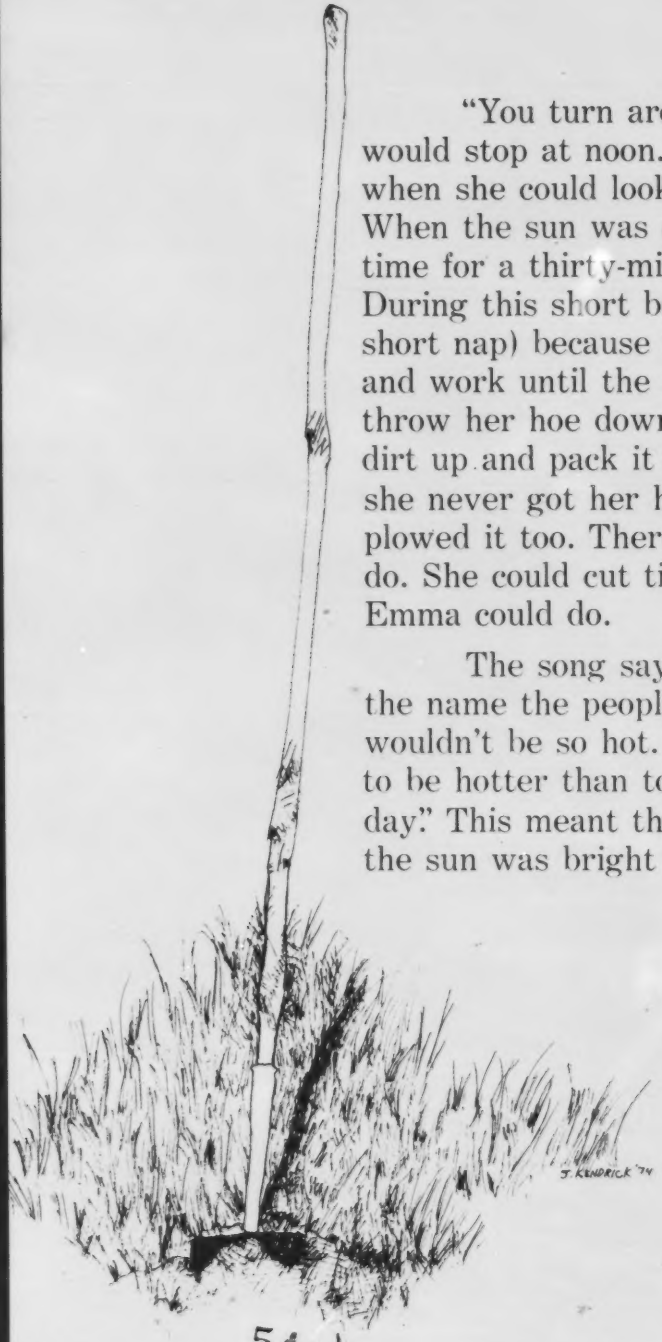
- Group support for pairs of players
- Taking turns
- Cooperative movement with a partner

EMMA, YOU MY DARLING

Emma reminds me of my grandmother, who would be ninety-seven years old if she were still living. Emma was a tall, good-looking woman. She always wore a long-sleeved dress which draped down to her shoe tops with an apron over it. In the morning when Emma walked to the fields, she would hum a tune to keep her company. For the day's work, she carried a hoe across her shoulder, a jug of water on top of her head, and a lunch bucket in her hand.

Whatever Emma did she did a good job of it. If she were going to chop cotton and twenty-five people were already at the field, she became the leader once she got there. Being the leader meant that Emma took the lead row. Everyone else had to work to keep up with her. For miles nothing but a cloud of dust could be seen coming from the hoeing and chopping done by Emma and those twenty-five people. The song says, "Emma, you're a bad girl. Hoe, Emma, hoe." This does not mean that Emma was mean; it means that Emma was a hard working woman.

Sometimes children worked in the fields too. They really had to move fast to keep their heels from getting chopped by a hoe. Poking along when everyone else was keeping up with Emma was just not safe. Yes indeed! You had to really be on the ball to keep up with Emma. Emma used to get up at four o'clock in the morning. By six o'clock, she was out of the house. Before she left the house Emma had to feed her children, get that night's supper started, churn her milk, and skim the butter from it. And that was not all she had to do. Because her neighbor, Miss Maude, was ill, she stopped at her house to churn milk, wash out a few diapers, and hang them on the line to dry. Several mornings a week Emma had to stop at Miss Sally's house where she had to wash clothes and scrub floors as part of her day's work. Then she was ready to go to the field. She had to walk five miles to the field, but it didn't matter.



"You turn around and dig a hole in the ground" refers to the time when Emma would stop at noon. Although she had no watch or clock, she knew it was twelve o'clock when she could look straight up in the sky and see the sun shining directly overhead. When the sun was directly overhead and her shadow was very short, she knew it was time for a thirty-minute break. Then, she would sit down under a shade tree to eat. During this short break some of the other workers would even try to take a snooze (a short nap) because they knew they would have to get right up, go back into the field and work until the sun went down. Emma, being as proud as she was, did not just throw her hoe down when it was time to eat. She stood it up. She would chop the dirt up and pack it around the hoe with her foot to make it stand up. By doing this she never got her hoe mixed up with anyone else's. Emma didn't only chop cotton; she plowed it too. There was nothing that a man could do on a farm that Emma couldn't do. She could cut timber, dig ditches, and cut bushes. Whatever her husband could do Emma could do.

The song says, "Go down Old Hannah, don't you rise no more." Old Hannah was the name the people gave to the sun. If Old Hannah didn't shine too brightly, it wouldn't be so hot. Emma knew her signs. She could always tell if tomorrow was going to be hotter than today. The song goes on, "If you rise tomorrow, you'll bring judgment day." This meant that the people believed they were going to be worked to death if the sun was bright because Emma never let Old Hannah slow her down.

EMMA, YOU MY DARLING

LYRICS

1

EMMA, YOU'RE MY DARLING. HOE, EMMA, HOE.
EMMA, YOU'RE A BAD GIRL. HOE, EMMA, HOE.
OH, YOU TURN AROUND AND DIG A HOLE IN THE GROUND.
HOE, EMMA, HOE.

2

IF HANNAH RISE TOMORROW, SHE'LL BRING JUDGMENT DAY.
HOE, EMMA, HOE. HOE, EMMA, HOE.
IF HANNAH RISE TOMORROW, SHE'LL BRING JUDGMENT DAY.
HOE, EMMA, HOE. HOE, EMMA, HOE.

3

EMMA, YOU'RE A BAD GIRL. HOE, EMMA, HOE.
YOU TURN AROUND AND DIG A HOLE IN THE GROUND.
HOE, EMMA, HOE.
EMMA, YOU'RE MY DARLING. HOE, EMMA, HOE.

4

EMMA, YOU'RE MY DARLING. HOE, EMMA, HOE.
OH, YOU TURN AROUND AND DIG A HOLE IN THE GROUND.
HOE, EMMA, HOE.
OH, YOU TURN AROUND AND DIG A HOLE IN THE GROUND.
HOE, EMMA, HOE.

5

EMMA, YOU'RE MY DARLING. HOE, EMMA, HOE.
YOU TURN AROUND AND DIG A HOLE IN THE GROUND.
HOE, EMMA, HOE.
EMMA, YOU'RE A BAD GIRL. HOE, EMMA, HOE.

6

LOOK AT OLD HANNAH. SHE'S A GOING DOWN.
HOE, EMMA, HOE.
IF HANNAH RISE TOMORROW, SHE'LL BRING JUDGMENT DAY.
HOE, EMMA, HOE. HOE, EMMA, HOE.
OH, HOE, EMMA, HOE. HOE, EMMA, HOE.

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EMMA, YOU MY DARLING

ACTION/MOVEMENTS

An equal number of players stand in two lines. The players stand one behind the other, facing the players in the other line. There should be about 4 ft. between the lines.

LINE B

LINE A

The players should stand with a "row of cotton" to the left. They raise their arms together up to the left and down to the right in a "hoeing" motion. As the arms go up to the left, the left foot moves one step to the left. The right foot is brought in to join the left. (By the time the arms reach shoulder level the right foot should be next to the left.) As the arms come down to the right, the right moves back one step to the right and the left foot is brought in to meet it. This entire action sequence should be done smoothly and rhythmically.

As the players sing, "You turn around and dig a hole in the ground," they turn rhythmically in a circle pivoting on one foot while stomping with the other foot. The players make fists with both hands. Both arms go up and down together, bent at the elbows as if digging a hole. By the time they start singing, "Hoe, Emma, Hoe," the players should already have returned to the original hoeing position and motion.

EMMA, YOU MY DARLING

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Use of personification ("Old Hannah")
- Following directions given in song
- Personal dramatization of actions involved in hoeing and digging
- Use of idiomatic expressions ("Emma, you're a bad girl," "Old Hannah," "Judgement Day")
- Use of homograph, i.e., words spelled alike but different in meaning (e.g., "bad")

PHYSICAL SKILLS

- Rhythmic movement involving the total body
- Precise timing of large motor movements
- Pivoting
- Changing movement with tempo changes of song
- Group movement performed in unison

SOCIAL SKILLS

- Cooperative movement between two groups
- Following a leader

CHICKEN AND A CHICKEN

In getting information for this song game, we came across several versions of "Chicken and a Chicken" and none were exactly the same as the version that I played as a child. One version played in the New England states is:

Chickany, chickany, crany, crow
Down in the gutter
To get the hog's supper—
What o'clock is it, old buzzard?

Another version was:

Chickany, chickany, crany, crow
I went to the well to wash my toe
And when I came back a chicken was gone.

Both of these versions are parts of a chase game. The chase game for the second version can best be played outside on the playground. There are from five to thirty players. One player is chosen to be the old buzzard. Another is chosen to be a hen and the rest of the children are chickens. All the players circle around the buzzard chanting:

Chickany, chickany, crany, crow
I went to the well to wash my toe
And when I came back a chicken was gone.

The hen ends the verse by asking, "What o'clock is it, old buzzard?" The buzzard crouches on the ground during the repetition of the verse while going through the pantomime of building a fire with sticks. In answering the question of what o'clock is it, he may name any hour; for example, eight o'clock, six o'clock, or two o'clock. He cannot repeat an hour he used before. As long as the buzzard does not say twelve o'clock, the players continue to circle around repeating the verse. The question, "What o'clock is it, old buzzard?" is asked each time by a different player until the buzzard finally says

twelve o'clock, the circling stops, and the following dialogue takes place between the buzzard and the hen.

Hen: Old Buzzard, old Buzzard, what are you doing?
Buzzard: Picking up sticks.
Hen: What do you want sticks for?
Buzzard: To build a fire.
Hen: What are you building a fire for?
Buzzard: To boil a chicken.
Hen: Where are you going to get the chicken?
Buzzard: Out of your flock.

The buzzard, in a crouching position with his face downcast during the dialogue, suddenly rises on the line, "Out of your flock," and chases the players, who scatter hurriedly.

When a player is captured, the buzzard brings him back, lays him down, and dresses him for dinner while the rest of the players gather around the buzzard and the captured player. The buzzard asks of the captured chicken, "Will you be picked or scraped?" According to the choice, he goes through the motions of picking feathers or scaling fish. The buzzard then asks, "Will you be pickled or salted? Will you be roasted or stewed?"—each time administering to the chicken the appropriate action to his choice. He drags the victim off to the side and the game continues with the remainder of the players. A different player is chosen to be the buzzard and another player is chosen to be the hen each time the game is repeated.

The version that was played when I was a child in Georgia can easily be adapted for the classroom.

Chicken and a chicken and a crowd of crows.
I went to the well to wash my toes,
And when I got back my chickens were gone.
What time was it, ole witch?

CHICKEN AND A CHICKEN

LYRICS

(1)

1 CHICKEN AND A CHICKEN AND A CROWD OF CROWS.
2 I WENT TO THE WELL TO WASH MY TOES,
3 AND WHEN I GOT BACK, MY CHICKENS WERE GONE.
4 WHAT TIME WAS IT, OLE WITCH?
5 ONE O'CLOCK ONE O'CLOCK.

(2)

1 CHICKEN AND A CHICKEN AND A CROWD OF CROWS.
2 I WENT TO THE WELL TO WASH MY TOES,
3 AND WHEN I GOT BACK, MY CHICKENS WERE GONE.
4 WHAT TIME WAS IT, OLE WITCH?
5 TWO O'CLOCK TWO O'CLOCK.

(3)

1 CHICKEN AND A CHICKEN AND CROWD OF CROWS.
2 I WENT TO THE WELL TO WASH MY TOES,
3 AND WHEN I GOT BACK, MY CHICKENS WERE GONE.
4 WHAT TIME WAS IT, OLE WITCH?
5 THREE O'CLOCK THREE O'CLOCK.

ETC.

Continue singing lines 1-4. Change the time in line 5 until twelve twelve o'clock is reached.

CHICKEN AND A CHICKEN

ACTION/MOVEMENTS

Each player should have a partner. While the players sing, they do a hand clapping pattern. For young children a simple clap-push-clap is suggested. First graders should be able to do a clap-cross-clap and older children may engage in an even more complex hand clap.

The hand clapping is done while singing lines 1-4. On line 5 the players put a hand on one hip, switch their hips while waving the other hand which shows the appropriate number of fingers. (After the number five is reached both hands should be used.) If the players sing past ten o'clock, the numbers eleven and twelve can be written on the board. One player should point to them. The teacher may use a clock with moveable hands to indicate what time is to be sung.

CHICKEN AND A CHICKEN

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Saying the names of numerals
- Number meaning
- Counting
- Rudimentary time-telling
- Chanting
- Use of alliteration ("crowd of crows, went to the well to wash. . . .")
- Rhyming words

PHYSICAL SKILLS

- Eye-hand coordination
- Shifting movement from the upper to the lower part of the body

SOCIAL SKILLS

- Cooperative movement with a partner

SKIP TO THE BARBERSHOP

They call me Speck o' Red. They call my youngest uncle Skeeter. He is my best friend. We live on a farm. Skeeter's mother is my grandmother and I live with her too. Since we are too small to plow or cut bushes in the fields, our job is to tote water to the workers. When Skeeter and I work in the fields at planting time, we keep the distributor and the hopper supplied. This means that we make sure that buckets of seeds and fertilizer are ready for the machines when they get empty. When people are picking peaches in the peach orchard, our job is to carry wooden boxes to them. Another thing that we do, along with other children, is to keep drinking water at the orchard for the field workers, who sweat a lot and are always thirsty. We take turns running to the well, getting buckets of water, and bringing them back to the field. All day long we skip across the fields toting buckets of water to the workers, carrying wooden boxes for peaches, and filling buckets of seeds and fertilizer for the machines.

Today the sun is really hot. Skeeter and I are taking water to my grandfather and uncle, who are plowing in the cotton and corn fields. If we use the road, we'll have to pass some white people's house on the way. They have a lot of children who always bother us. Before they moved there we could walk down the road without being bothered. Since these kids always bother us, my grandmother has told us not to use the road but to always go through the woods to the field. Skeeter and I know that going through the woods is the long way so we decide to take the road anyhow. We start skipping down the road taking turns toting the bucket of water when we see some of those bothersome children sitting on their porch. Two of them dart across the road and then two more run across to hide in a ditch and wait until we get closer. Because we know we can out run them, we take off running and they start throwing clods of red clay at us. Everything is all right until some red clay falls into the bucket of water. We look in the bucket and see the water turning red and muddy. I know we can't take dirty water to the field and I also know that if we go back to the well to get more water, my grandmother will know that we have disobeyed her.

Suddenly I remember that we have our slingshots and a small sack of rocks with us. We set the bucket of dirty water down and start shooting. They take off running and yelling.

With all the screaming and hollering going on, the kids' father comes running out of the house. At the same time, my grandfather and uncle come riding out of the field on their mules. As soon as the kids' father sees my grandfather and uncle, he says, "You better do somethin' 'bout these young'uns o' yours. If you don't whup'em I will."

My grandfather says, "I'll tell you, Mister. You better not put hide nor hand on my kids or you'll have me to answer to, and furthermore, this is a public road. My kids can walk this road anytime they want to. They don't have to go through the woods." Then my grandfather looks at us and says, "Let's go home." We get up on the mules with them and go home.

I know my grandfather isn't going to whip us, but I know he will talk to us harshly, telling us not to use our slingshots on people, and that will be punishment enough. When he fusses he makes us feel so bad that we never want to do anything wrong again. As soon as we get home he gives us a tongue lashing. When he finished, he looked me dead in my eyes and said, "You knew better than that, Speck o' Red."

SKIP TO THE BARBERSHOP

LYRICS

(1)

SKIP, SKIP TO THE BARBERSHOP,
SKIP TO THE BARBERSHOP.
I LEFT MY HAT AT THE BARBERSHOP
AND THREE STICKS OF CANDY:
ONE FOR YOU AND ONE FOR ME
AND ONE FOR SISTER SALLY.

(2)

SKIP, SKIP TO THE BARBERSHOP,
SKIP TO THE BARBERSHOP.
I LEFT MY COAT AT THE BARBERSHOP
AND THREE STICKS OF CANDY:
ONE FOR YOU AND ONE FOR ME
AND ONE FOR SISTER SALLY.

(3)

SKIP, SKIP TO THE BARBERSHOP,
SKIP TO THE BARBERSHOP.
I LEFT MY DOG AT THE BARBERSHOP
AND THREE STICKS OF CANDY:
ONE FOR YOU AND ONE FOR ME
AND ONE FOR SISTER SALLY.

(4)

SKIP, SKIP TO THE BARBERSHOP,
SKIP TO THE BARBERSHOP.
I LEFT MY BOOKS AT THE BARBERSHOP
AND THREE STICKS OF CANDY:
ONE FOR YOU AND ONE FOR ME
AND ONE FOR SISTER SALLY.

(5)

SKIP, SKIP TO THE BARBERSHOP,
SKIP TO THE BARBERSHOP.
I LEFT MY BALL AT THE BARBERSHOP
AND THREE STICKS OF CANDY:
ONE FOR YOU AND ONE FOR ME
AND ONE FOR SISTER SALLY.

VARIATIONS

Different items may be substituted for the articles left at the barbershop. Pictures instead of actual items can be used. Verses can be added or amended by teachers or children. Physical motion can be hopping, jumping, etc. Places can be grocery store, airport, museum,etc.

SKIP TO THE BARBERSHOP

ACTION/MOVEMENTS

Players stand in line and clap in rhythm and sing. The player at the head of the line skips to the other side of the room and picks up the article mentioned. The players should point as they sing lines 5-6. The player who is skipping points too. The last player to whom he points will be the next player to "skip to the barbershop." The game continues until all the players have had a turn.

SKIP TO THE BARBERSHOP

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Identification of objects
- Pronoun meanings (you/me)
- Following directions given in song
- Names of numerals
- Counting (sets of three)

PHYSICAL SKILLS

- Skipping in rhythm
- Rhythmic clapping
- Returning to original places

SOCIAL SKILLS

- Taking turns
- Choosing a successor
- Group support for individual players

JOHNNY CUCKOO

Johnny Cuckoo was a name that Black people in slavery times gave to their "masters." The line "Here comes one Johnny Cuckoo on a cold and stormy night" refers to the times when their master would come in the middle of the night to get some help in roping his cow that had broken out of the lot. "I come for me a soldier" is the master calling the slave a soldier. Perhaps the word soldier was used because a soldier takes orders.

Often their master would come to get some slaves at three o'clock in the morning to help him clean up his house after he had a party. Coming at that time of morning to disturb sleeping people probably led them to call the master worse names than Johnny Cuckoo! Because masters often insulted and offended their slaves, the slaves learned different ways of not being hurt by these insults and of getting back at the masters. One way was through song. The slaves knew that they could not speak their minds to their master in person, so they would say what they really wanted to say through song. In the song when the master says, "You look too dirty," the slaves reply by saying, "I'm just as clean as you are."

Sometimes the slave master would not come alone; he might bring a neighbor he wanted his slaves to help. Then there would be two Johnny Cuckoos.

Because playing the game "Johnny Cuckoo" gave the slaves a chance to enjoy talking back to the master, it was one of their favorites. It was also a favorite of the slave master but for a different reason. He considered it a happy song. Frequently, he would invite the slaves to play this game to entertain himself and his guests. Every Fourth of July, when the master would have a barbecue for the slaves and serve pork and watermelon, he would demand that they play "Johnny Cuckoo." He never knew that the game was one that gave them enormous satisfaction in being able to answer the rude remarks that were made about them.

JOHNNY CUCKOO

LYRICS

(1)

1 HERE COMES ONE JOHNNY CUCKOO, CUCKOO, CUCKOO.
2 HERE COMES ONE JOHNNY CUCKOO ON A COLD AND STORMY NIGHT.

3 WHAT DID YOU COME FOR, COME FOR, COME FOR?
4 WHAT DID YOU COME FOR ON A COLD AND STORMY NIGHT?

5 I COME FOR ME A SOLDIER, A SOLDIER, A SOLDIER.
6 I COME FOR ME A SOLDIER ON A COLD AND STORMY NIGHT.

7 YOU LOOK TOO DIRTY, DIRTY, DIRTY.
8 YOU LOOK TOO DIRTY ON A COLD AND STORMY NIGHT.

9 I'M JUST AS CLEAN AS YOU ARE, YOU ARE, YOU ARE.
10 I'M JUST AS CLEAN AS YOU ARE ON A COLD AND STORMY NIGHT.

(2)

HERE COME TWO JOHNNY CUCKOOS, CUCKOOS, CUCKOOS.
HERE COME TWO JOHNNY CUCKOOS ON A COLD AND STORMY NIGHT.

ETC.

ILLUSTRATION 1

JOHNNY CUCKOO

ACTION/MOVEMENTS

The players stand side by side in two lines. The lines face each other. One line is line A and the other is line B.

Lines:

1—2 One player, "Johnny Cuckoo," steps out of line A, facing line B, and stands in the center between two lines. (See illustration 1)

3—4 The players in line B sing to Johnny Cuckoo and the other players in the opposite line.

5—6 Johnny Cuckoo and the rest of line A answer by singing to line B.

7—8 The players in line B put their hands on their hips, turn their backs on Johnny Cuckoo, and switch their hips. After singing line B they turn back around to face him.

9—10 Johnny Cuckoo and line A turn their backs to the players in line B and switch their hips to them. (See illustration 2) After singing line 10 they turn back around. Johnny Cuckoo chooses a player from the opposite line to join him (two Johnny Cuckoos).

The procedure for the following verses remains the same. Everytime a "Johnny Cuckoo" is added a new verse is sung. The last Johnny Cuckoo always chooses a new Johnny Cuckoo from the opposite line.

ILLUSTRATION 2

JOHNNY CUCKOO

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Saying the names of numerals
- Number meaning
- Counting
- Addition
- Call and response

PHYSICAL SKILLS

- Precise timing of large motor movement
- Alternation of movement patterns
- Changing movement with tempo change of song
- Group movement in unison

SOCIAL SKILLS

- Taking turns
- Group support for player(s) in center
- Alternation of role being played

LITTLE JONNIE BROWN

Black people have a way of identifying children with names or sayings that fit the way they act or look. Sometimes the names might come from something that happened to a child. This happened to a girl named Michele. One day when Michele was a baby some friends visited her mother. They heard a loud thumping noise coming from her room. Her mother knew that thumping was Michele's way of calling her. Her friends didn't know that. When they found out it was Michele kicking her little feet against the crib, they named her "Thumpity-Thump." When she grew older, she was called "Thump." Other times children are given the name of a person whom they look like. For example, someone might say, "You know, my oldest girl acts just like Sis Tillie did." The person she was talking to might then start calling the oldest daughter Tillie and so would everyone else. Children might also remind people of how animals or things move or look. It is nothing to hear someone say in the South, "That boy walks just like a cooter." (A cooter is a kind of turtle or tortoise found in the South.) From then on that boy would be called Cooter. Another example is to name a little girl Peaches because her skin is smooth and the color of a peach.

The boy in this song game reminded someone of a man named Jonnie Brown, who could pick cotton very fast. Since this little boy could pick more cotton than anyone else his age, people started calling him Little Jonnie Brown. Boys around Little Jonnie Brown's age, eight or nine years old, could usually pick about eighty pounds of cotton a day, but Little Jonnie Brown could pick one hundred pounds of cotton a day.

One day Little Jonnie Brown's mother agreed to help another family pick cotton since she and her family had finished picking their cotton. For every one hundred pounds of cotton they picked for the other family, they were paid from thirty-five to fifty cents. In Little Jonnie Brown's day thirty-five to fifty cents was a lot of money. Little Jonnie Brown's mother set a task for them that week. She said, "We're going to pick two bales of cotton this week." In order to make a bale of cotton they had to pick one thousand to one thousand three hundred pounds of cotton. After the one thousand pounds of cotton were picked and taken to the gin where the seeds, leaves and stems were removed, it was tied and pressed into a bundle. The

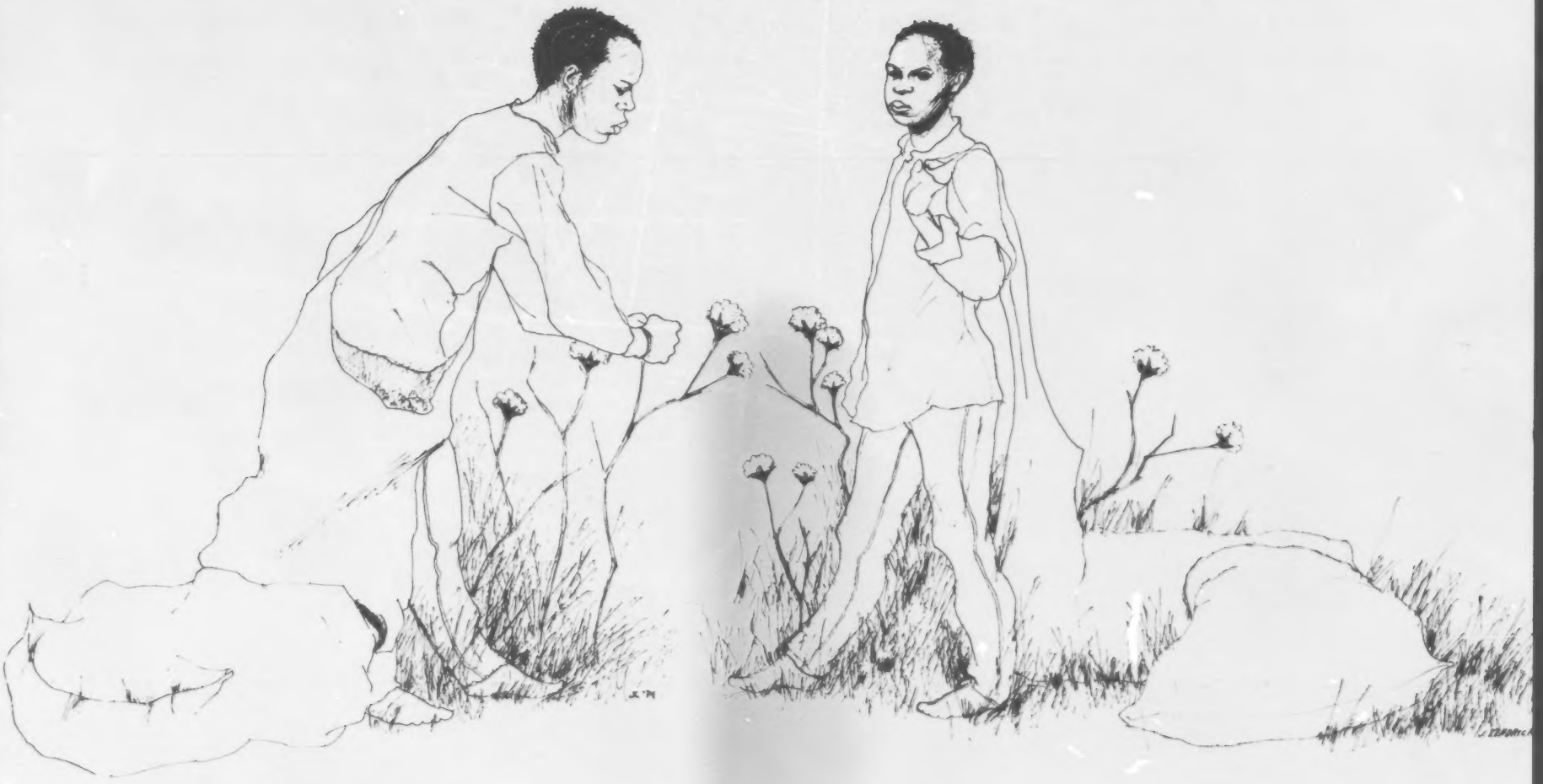
pressed bundle of cotton then weighed five hundred pounds and was called a bale. For Little Jonnie Brown's family two bales of cotton meant that they had to pick about two thousand and four hundred pounds of cotton. His mother knew that the earlier they started in the morning the more the cotton would weigh, since the dew on the cotton made it heavier.

The next morning Little Jonnie Brown's mother got all of her children up early and gave them each a sack and a spread. When they got to the fields each child put his head and one arm through the strap on his sack so that the sack swung under the arm on the side. As they picked the cotton, they threw it into the sack. When the sack was filled, they dumped the cotton onto the spread, which they had laid at the end of their section of cotton rows. As long as there was daylight, they picked cotton, threw it into the sack, and dumped it onto the spread. At the end of the day, each spread was tied in a bundle and hung on a hook to be weighed. If Little Jonnie Brown had only picked eighty pounds of cotton instead of his usual one hundred pounds, his mother would have him pick next to her the following day to make sure that he was not counting birds or throwing cotton buds instead of picking cotton.

After each spread was weighed, Little Jonnie Brown's mother would keep a record of it in her little book. In that way she would know how much cotton they needed to pick to reach their goal and also she would know how much money they would earn by the end of the week.

People learned different "tricks" to make picking cotton easier. The men would often sew two sacks together to keep from walking to empty their sacks so often. Some people would sprinkle water on the cotton or make sure that leaves and buds were mixed with it. Others would even put rocks in the cotton on the spread to make it weigh more.

After the cotton was picked it was taken to a gin. The gin separated the seeds from the trash and the trash from the cotton. The cotton was then pressed and tied with wire to make a bale. Today not much cotton is picked by hand because there are machines to do the work.



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LITTLE JONNIE BROWN

LYRICS

1 LITTLE JONNIE BROWN, SPREAD YOUR COMFORT DOWN.
NOW LITTLE JONNIE BROWN, SPREAD YOUR COMFORT DOWN.

3 FOLD ONE CORNER, JONNIE BROWN.

4 FOLD ANOTHER CORNER, JONNIE BROWN.

5 FOLD ANOTHER CORNER, JONNIE BROWN.

6 FOLD ANOTHER CORNER, JONNIE BROWN.

7 TAKE IT TO YOUR LOVER, JONNIE BROWN.

8 TAKE IT TO YOUR LOVER, JONNIE BROWN.

9 SHOW HER YOUR MOTION, JONNIE BROWN.

10 SHOW HER YOUR MOTION, JONNIE BROWN.

11 LOPE LIKE A BUZZARD, JONNIE BROWN.

12 LOPE LIKE A BUZZARD, JONNIE BROWN.

13 GIVE IT TO YOUR LOVER, JONNIE BROWN.

14 GIVE IT TO YOUR LOVER, JONNIE BROWN.

Continue to repeat the entire song without pausing until it is decided to end the game.

STREET/FOLK/MUSICAL GAMES
IMPLEMENTATION CHECKLIST *

	YES	NO
1. Children *play* Street/Folk/Musical games at least twice a week.		
2. Children *learn* or *review* a different Street/Folk/Musical game at least once every six weeks for grades K and 1, and every three weeks for grades 2 through 6.		
3. Teaching team members follow the proper steps when *preparing* to play a Street/Folk/Musical game for the first time.		
4. Teaching team members follow the proper order of presentation when *playing* a Street/Folk/Musical game for the first time.		
5. Body movements always accompany folk and musical games.		
6. If the original movements are modified, the *new* ones are appropriate for the game.		
7. Game lyrics are sometimes modified to make them more relevant to specific learning objectives.		
8. Street/Folk/Musical games are used to *introduce* learning objectives (i.e., as a motivational tool).		
9. Street/Folk/Musical games are used to *reinforce* learning objectives.		
10. The background stories in the Street/Folk/Musical games manuals are used to *supplement* other academic activities, e.g., spelling, vocabulary, history.		
11. The background stories in the Street/Folk/Musical games manuals are used to expand the children's knowledge about their culture. Teaching team members use Street/Folk/Musical games to point out various ethnic customs, history, etc., to the children.		
12. Teaching team members use Street/Folk/Musical games to help children take pride in their ethnic heritage and to form a positive self-concept.		
13. Games played in the community are used in the classroom.		
14. Children teach games they play outside of school.		
15. Teaching team members help children collect games from parents, grandparents, and community residents that may be used in the classroom.		
16. Street/Folk/Musical games are played *cooperatively* or non-competitively—never competitively.		

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LITTLE JONNIE BROWN

ACTION/MOVEMENTS

The players stand in a circle. They sing and clap while stepping from side to side. One player is Little Jonnie Brown. He follows the directions given in the song in the center of the ring. A scarf or handkerchief is used for the comfort.

Lines 1-2 "Spread your comfort down."
Jonnie Brown lays the handkerchief down flat.

Line 3 "Fold one corner."
He folds one corner of the "comfort" to its center.

Lines 4-6 "Fold another corner."
He folds each remaining corner, one at a time.

Lines 7-8 "Take it to your lover."
He picks up the folded "comfort" and dances over to a player of his choice. He faces his "lover."

Lines 9-10 "Show her your motion."
He does an improvised dance step.

Lines 11-12 "Lope like a buzzard."
He hunches his shoulders, flapping his arms at the elbows.

Lines 13-14 "Give it to your lover."
He hands the folded "comfort" to his "lover."

HIS "LOVER" BECOMES THE NEW JONNIE BROWN.

The game is repeated as many times as desired.

LITTLE JONNIE BROWN

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Following specific directions for actions (spread, fold, take, show, give)
- Use of idiomatic expressions (comfort, lope)

PHYSICAL SKILLS

- Creative, improvised movements
- Precise timing of movement
- Use of hands and feet to establish background rhythm

SOCIAL SKILLS

- Group support for individual players
- Exchange of roles
- Taking turns
- Self-expression
- Choosing a successor

RILEY

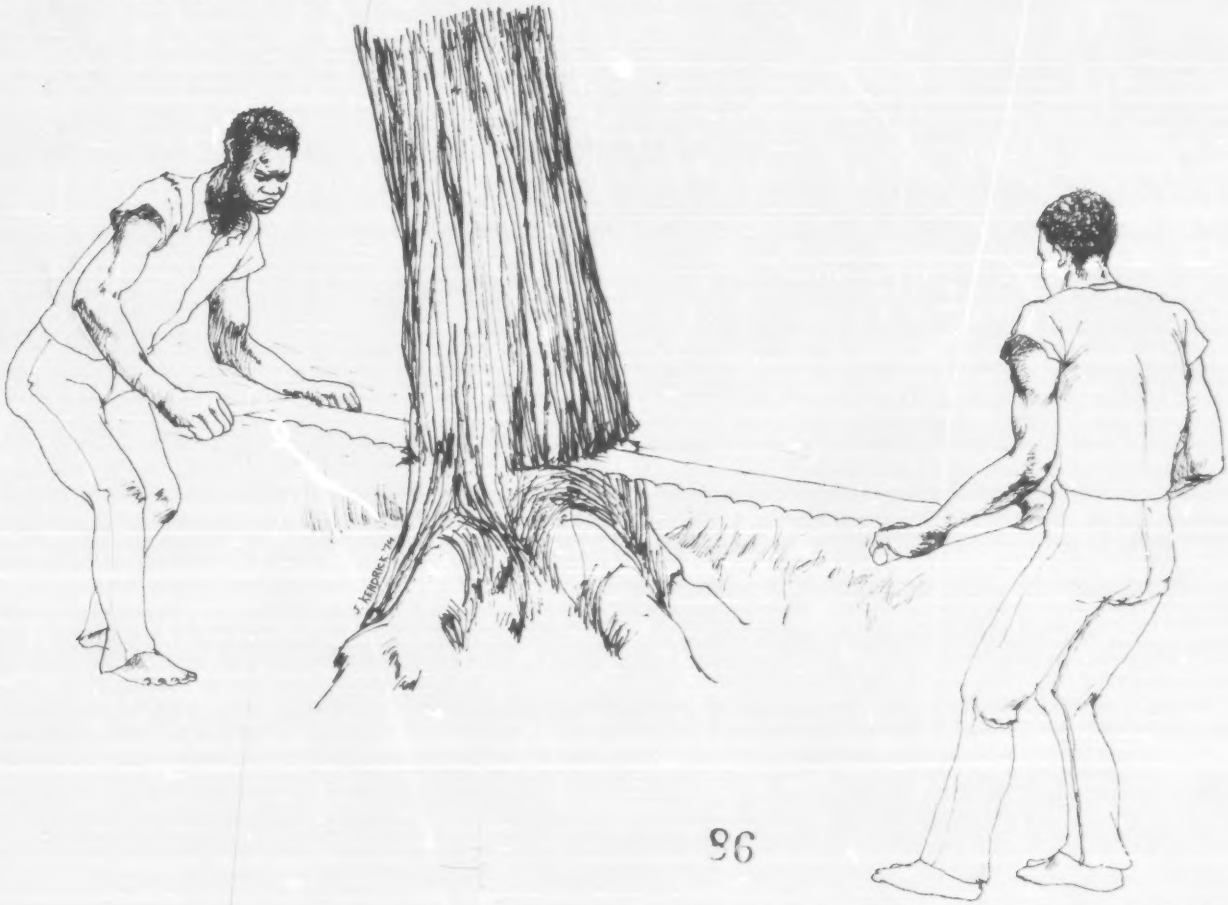
Old-timers on St. Simon's Island used to enjoy gathering together and talking about the past. Their favorite meeting places, Willis' Store and Morrison's Fishing Camp, were where I heard the old-timers singing and telling stories about the last slaves on the island. They also sang and told stories about their own experiences. There was one old-timer there named Joe whom I loved to hear sing. He was known for his work songs. A work song is a song that is sung while working to make the work load seem lighter and to coordinate the movements of the workers.

Because Joe was able to direct the work of others, he was chosen by his boss to be in charge of the other workers. He had to make sure that the logs were turned into lumber. There were no cranes and tractors with big motors to take the logs to the saw mill where they were turned into lumber. Men had to do all the work with their hands and bodies. It was Joe who led the workers in singing to help lighten the burden of the work and to keep the men together when they had to pull or lift something heavy.

In order to make lumber for houses and barns, the men first had to cut the trees down and snake the logs. There were two ways of snaking the logs. One way was to take several pieces of rope and tie them around the log. Six or seven men would lift the log while singing. To make the weight lighter and to make sure that everybody lifted at the same time, everybody would lift at the proper place in the song. If they did not all lift at the same time, some men would wind up with broken backs. The other way of snaking the log was to tie one piece of rope around the log in several places. All the men then would hold the one rope and, at the proper place in the song, give a great pull. This way was used if the logs had to be pulled out of the underbrush.

After all of the logs had been pulled out, they were rolled into the water. To keep all the logs moving swiftly down the river, each man had to stand on a log holding a long pole. The long poles were used to give the logs a push to make them float down the river to the saw mill.

Once the logs reached the saw mill, they were sawed into lumber. Frequently this lumber had to be loaded on big boats if it were to be shipped overseas. Joe, still in charge of the workers, was called a stevedore once the workers began loading the big boats. As a stevedore, Joe had to see that the lumber was carefully stowed away so that it did not shift and cause damage to the boat during the ocean voyage. Joe's boss became the Captain of the boat. The workers continued to sing work songs as they loaded the boat. "Riley" was one such song. It was a very popular song with the workers because it told just how they felt about working:"If I had known Captain Riley was blind, I would've never went to work till half past nine."



RILEY

LYRICS

LEAD — I WISHED I WAS CAPTAIN RILEY'S SON.
GROUP — O-O-RILEY, O-O-MAN (HUH)

LEAD — IF I HADDA KNOWN THAT CAPTAIN RILEY WAS BLIND,
I WOULD'VE NEVER WENT TO WORK TIL HALF PAST NINE.
GROUP — O-O-RILEY, O-O-MAN (HUH)

LEAD — CAPTAIN RILEY IS GONE AND I'M GOING TOO.
GROUP — GOOD BYE, MY RILEY-O

LEAD — CAPTAIN RILEY HE'S GONE TO LIVERPOOL.
GROUP — O-O-RILEY, O-O-MAN (HUH)

LEAD — CAPTAIN RILEY HE'S GONE AND I'M GOING TOO.
GROUP — GOOD-BYE, MY RILEY-O

LEAD — I WISHED I WAS CAPTAIN RILEY'S SON.
GROUP — O-O-RILEY, O-O-MAN (HUH)

LEAD — I COULD SIT ON THE BANK AND DRINK GOOD RUM.
GROUP — GOOD BYE, MY RILEY-O

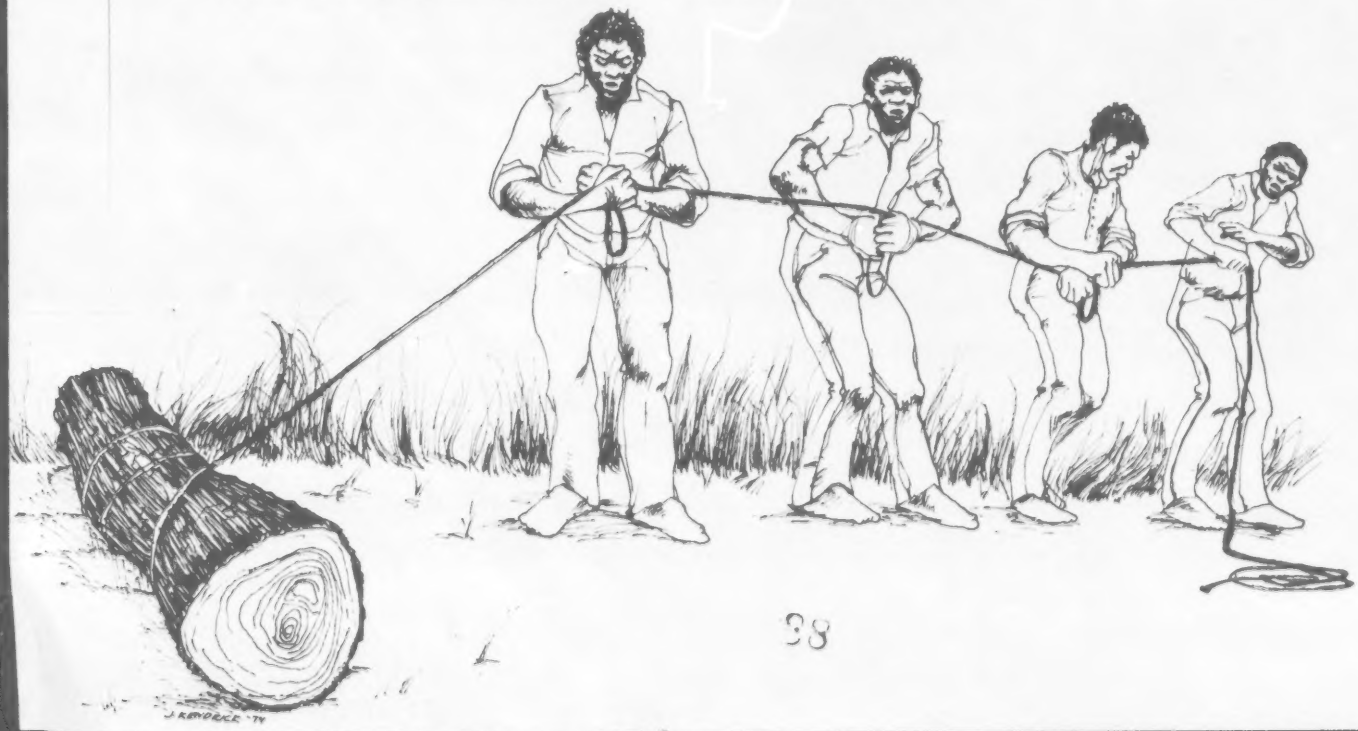
LEAD — RILEY, RILEY, WHERE ARE YOU?
GROUP — O-O-RILEY, O-O-MAN (HUH)

RILEY

ACTION/MOVEMENTS

One end of a 25-30 ft. rope is tied to a stationary object. The players stand side by side on the same side of a rope, holding it with both hands. There should be about 15 inches of rope between the right and the left hands of each player. The players sway from side to side in rhythm. Each player feeds the rope to the player on the right (away from the object to which the rope is tied). This is done by pulling the rope with the left hand through the right hand, which holds the rope loosely. Each time "O-O-Riley, O-O-Man" is sung, the players pull and make a "huh!" sound (exhaling with force). In the last verse of the song, when the players sing "O-O-Riley, O-O-Man," each player stands erect, holding the rope taut above the waist as if he has lifted a log.

This is best played with no more than 10-20 players to a rope.



RILEY

LEARNING OBJECTIVES

ACADEMIC SKILLS

- Call and response singing
- Demonstration of the use of song to assist physical labor

PHYSICAL SKILLS

- Movement in unison
- Rhythmic swaying
- Pulling
- Precise timing of pauses in movement

SOCIAL SKILLS

- Group cooperation/working toward a common goal
- Coordination between leadership and supportive roles